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The First Portion of the very choice and valuable Collection of Engravings, the Property of the Rev. H. WELLESLEY, D.D., Principal of New Inn Hall, Oxford, comprising the Works of Marc Antonio and his School.  
**MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on TUESDAY, June 8, and three following days, at 1 o'clock precisely, the Choice and valuable COLLECTION of ENGRAVINGS, the Property of the Rev. H. WELLESLEY, D.D., Principal of New Inn Hall, Oxford, consisting of a splendid series of the Works of Marc Antonio and his School, described in the 14th and 15th vols. of Bartolozzi's *Petrarch*, including many unique and rare pieces, undecoloured variations and specimens of marvellous quality, both as to impression and condition, selected from the Deities, Sykes, and other celebrated Collections.  
May be viewed, and Catalogues had on receipt of four stamps.  
The celebrated and well-known Collection of Antiquities, formed by that distinguished Connoisseur of Art, J. JOSEPH WERTZ, now the Property of JOSEPH MAYER, Esq., will be sold by PUBLIC AUCTION, on JULY 7, at 1 o'clock precisely, the Entire and very important COLLECTION of ASSYRIAN, BABYLONIAN, EGYPTIAN, GREEK, ETRUSCAN, ROMAN, INDIAN, PERSIAN, and MEXICAN ANTIQUITIES, formed by that distinguished Connoisseur, B. HERTZ, Corresponding Member of the Archaeological Institute, Rome. The particulars will be fully given in this truly important and celebrated Sale, which will probably occupy twenty days.  
Catalogues are preparing.

Autograph Signature of Shakespeare, and rare and curious Books illustrative of the English Drama and Literature.

**MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, June 1, at 1 o'clock precisely, rare and curious BOOKS, Illustrations of the English Drama and early English Literature, the property of a well-known Shakespearean commentator. The Collection contains some choice Editions of plays by Shakespeare, Ben Jonson, Heywood, Marston, and others; some early English Poetry, and other rare books. At the same time will be sold, the Mortgage Deed of the Sale of the House in 1619, bearing the Autograph Signature of Shakespeare, the most clearly written specimen now extant.  
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May be viewed Saturday and Monday previous, and Catalogues had on receipt of four stamps.

Collection of fine Books and Books of Prints.

**MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,** Auctioneers of Literary Property and Works connected with the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, June 17, and four following days, a Collection of important and rare Books, in fine condition, in the Library of the late Lord of the Library of a well-known Collector, together with some very rare and curious Books, filled with interesting illustrations.  
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Catalogues (extending to 350 pages) are now ready, and may be had on receipt of thirty-six stamps.

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**MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on TUESDAY, June 8, and three following days, at 1 o'clock precisely, the Choice and valuable COLLECTION of ENGRAVINGS, the Property of the Rev. H. WELLESLEY, D.D., Principal of New Inn Hall, Oxford, consisting of a splendid series of the Works of Marc Antonio and his School, described in the 14th and 15th vols. of Bartolozzi's *Petrarch*, including many unique and rare pieces, undecoloured variations and specimens of marvellous quality, both as to impression and condition, selected from the Deities, Sykes, and other celebrated Collections.  
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The whole of the remaining Works of that distinguished Artist, the late THOMAS UWIN, Esq.

**MESSRS. CHRISTIE & MANSON** respectfully give notice that they will **SELL** by AUCTION, at their Great Room, 8, King-street, St. James's-square, on SATURDAY, June 5, at 1 o'clock precisely, by order of the Executors, the whole of the REMAINING ORIGINAL WORKS of that elegant and most accomplished Artist, THOMAS UWIN, Esq., deceased, late Keeper of the Royal Academy. Among the Pictures are the Bower of Bliss, The Gleaners, the Flower and the Leaf, Judas, The Village at Vevey, The Shepherds and the Monk, all exhibited at the Royal Academy, and many beautiful Views—also, a very interesting Series of Designs in Water-Colours, by different distinguished Members of the Sketching Society—Numerous Water-Colour Drawings, by H. W. R. A.,—Views in Italy and England, and the Collection of Engravings, &c. May be viewed two days preceding, and Catalogues had.

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The Collection of Pictures of the late C. E. DERING, Esq.

**MESSRS. CHRISTIE & MANSON** respectfully give notice that they will **SELL** by AUCTION, at their Great Room, 8, King-street, St. James's-square, on MONDAY, June 7, at 1 o'clock precisely, by order of the Executors, the valuable Collection of PICTURES, formed by CHARLES E. DERING, Esq., deceased, removed from Chapel-street, Grosvenor-square, comprising:—*St. Sebastian, by Andrea del Sarto—noble Portraits, by Mantegna and Raphael—two fine Cartoons, and numerous other Works of Canaletti—a pair of capital Landscapes, by Appelman—Henry VIII., by Holbein—Charles I., by Old Master—Charles II., by Sir Peter Lely—and several other interesting Portraits—Landscapes, by Van der Meer, Meuse, and Zuccarelli—Dead Birds, by Hondiakoeter—a grand Work of Fowell—and several beautiful copies of celebrated Italian Pictures, by Claude. May be viewed Friday and Saturday preceding, and Catalogues had.*

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**MESSRS. CHRISTIE & MANSON** respectfully give notice that they will **SELL** by AUCTION, at their Great Room, 8, King-street, St. James's-square, on WEDNESDAY, June 9, at 1 o'clock precisely, a Collection of WATER-COLOUR DRAWINGS, made by the late Mr. D. COOPER, R.A., and removed from his residence, Upton, near Ardwick, comprising:—*Two beautiful Works of Ruysdael—a fine Landscape, by Hobbema, from the Earl of Bristol's collection—a charming composition by Wouverman—a capital Sea Piece by Barymaer—a View of a Town, by Van der Heyden—an exquisite Cabinet Gem by G. Dow—St. Francis, by Rembrandt, the Orleans picture—a pair of capital works by C. E. R.A., and many other choice specimens of the Italian and Dutch Masters—*Fig. Woodcut, by W. H. R.A., and Dr. Ireland—the Irish Historian, by Sir Joshua Reynolds. May be viewed two days preceding, and Catalogues had.**

The choice Collection of Pictures of the late WILLIAM DENT FARRER, Esq.

**MESSRS. CHRISTIE & MANSON** respectfully give notice that they will **SELL** by AUCTION, at their Great Room, 8, King-street, St. James's-square, on SATURDAY, June 19, at 1 o'clock precisely, the valuable and choice Collection of PICTURES, the Property of WILLIAM DENT FARRER, Esq., deceased, of Brockley Park, Queen's County, comprising a superb Landscape by Berghem, presented by George IV. to Alderman Farrer, and two beautiful Works of Ruysdael—a fine Landscape, by Hobbema, from the Earl of Bristol's collection—a charming composition by Wouverman—a capital Sea Piece by Barymaer—a View of a Town, by Van der Heyden—an exquisite Cabinet Gem by G. Dow—St. Francis, by Rembrandt, the Orleans picture—a pair of capital works by C. E. R.A., and many other choice specimens of the Italian and Dutch Masters—*Fig. Woodcut, by W. H. R.A., and Dr. Ireland—the Irish Historian, by Sir Joshua Reynolds. May be viewed two days preceding, and Catalogues had.*

Musical Library of the late WILLIAM AYRTON, Esq. F.R.S.—Musical Instruments, &c.

**PUTTICK & SIMPSON**, Auctioneers of Literary Property, will **SELL** by AUCTION, at their Room, 191, Piccadilly, on MONDAY, JUNE 7, the highly interesting MUSICAL LIBRARY of the late W. AYRTON, Esq., F.R.S., comprising a large number of scarce and curious books on Musical Theory, History, and Composition, by the best Authors, and many years'—matchless collection of Opera and Oratorio Libretti, from an early date—Musical Portraits and Autographs. Also a collection of Miscellaneous Music, and Instruments of various kinds. Sales of Musical Property are held monthly, for which consigned consignments of Music and Instruments in large or small quantity can be received.

The Library of the late CHOLMONDELEY W. DERING, Esq.: Valuable Heraldic and other MSS.

**PUTTICK & SIMPSON**, Auctioneers of Literary Property, will **SELL** by AUCTION, at their Room, 191, Piccadilly, on TUESDAY, JUNE 8, and four following days, the important, interesting, and valuable Collection of BOOKS and MANUSCRIPTS, many of which were in the CELEBRATED LIBRARY at SURRENDEN, Kent, formed by Sir EDWARD DERING, 1st Bart. (temp. Charles I.), and his son and successor, the second Baron (temp. Henry II.); together with some additions made by a member of the family recently deceased; also including a Collection of highly rare and curious Books and Tracts (the greater part of which are in the highest state of preservation, mostly being uncut, as originally issued), formerly in the Library of Sir Roger Twysden, Bart., the Historian and Antiquary. Amongst the Books are a fine and complete set of Dr. Beza's Voyages—numerous curious and some unique books relating to America—Weaver's Funeral Monuments, large paper, 3 copies—Froissart's Chronicles, printed by Pinner—Hasted's Kent and Bridges' Northamptonshire, both illustrated and having many hundred Colours of Arms beautifully illuminated. The MSS. include the Autograph Collections of Sir Edward Dering (first and second Baronets), consisting of Heraldry, English and General History; a fine Roll of Arms, temp. Henry VII.; Apocalypse, with a Saxon Commentary of the time of Wicliffe; beautiful illuminated Horne, &c.

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## REVIEWS

*The History and Antiquities of Roxburghshire and adjacent Districts, from the most Remote Period to the Present Time.* By Alexander Jeffrey. Vols. I. and II. (Hope.)

SCOTTISH topography, as we have once or twice hinted, is not a flourishing branch of literature. Local Scottish histories are rare, and too often dull. We observe with regret that the 'Origines Parochiales,' for instance, has been discontinued, though several districts deserving elucidation were never touched there. This is a matter, however, for the Scots. If they are contented with Chalmers's 'Caledonia' and the 'Statistical Account,' at least they themselves are the first sufferers, and the Southerns (in conformity with Rochefoucauld's maxim) may be relied on to bear the want with fortitude.

The most famous part of Scotland in English eyes is unquestionably the Border. It is Sir Walter Scott's and James Thomson's country. It is the scene of 'Chevy Chase,' and of the most popular of the old ballads. It is better known to travellers even than the Burns region. Swarms of wanderers go there every year to put a fishing line in the Tweed, or a sentimental line of another kind in the travellers' book at Melrose. There is an amusing influence of fashion in these matters. It is not for the most curious places that people go, but for the fashionable curious places. "Most interesting spot Melrose," exclaims *Viator*, and adds that the old Douglasses are buried there. Very true; but has *Viator* seen "Douglass" itself? Where is that? Oh, away in a lonely valley in Lanarkshire, where no railway has penetrated and no tourist roamed;—but where is the Chapel of St. Bride (by whom the Douglasses always swore), with its tombs and effigies once rivalling Westminster Abbey,—with its heart of the good Sir James, and its heart of the stalwart Bell-the-Cat still lying encased in silver in the gloomy vault where much illustrious dust lies. *Viator*, not even by accident, wanders there, to hear the old man who "keeps the key" pour out the forgotten page of Hume of Godscroft, or to take a trout from the Douglass burn at the appropriate hostelry, the Douglass Arms. Yet it is only an accident that he does not go there after all. 'Castle Dangerous' was one of Sir Walter's failures in old age; if he had taken that subject next after 'Waverley,' *Viator* would have gone as a matter of course; there would have been a branch line by this time, and who knows but some new development in local produce? So practical may be the effect of a romance! There is a dozen places in Scotland where Sir Walter's novels help to sell the butter, which is wrapped in meander works of fiction.

Roxburghshire, or Teviotdale, is one of the most important Border counties every way, and Mr. Jeffrey's subject deserved his labour. To a traveller (and we had the honour of seeing the freshest of this spring's leaves upon it) the effect produced is of great richness of cultivation, and modern advantages of every kind, dashed with picturesque beauty, and with a wild old historic interest. This is the character of the whole line of country—from Berwick (with its pleasant rampart walks on the sea) westward. The fields are flowing down before you rich with colour, as if just drawn off Nature's loom. But here is an old castle, and there a ruined country-house, about which stories float among the yeomen contrasting quite piquantly with the substantial farm-

steadings and the fat bees. Here, thundered through the ford the horsemen of Clifford and Dacre, and the blood of Kers and Rutherfords has coloured the stream where that little girl is filling her pitcher this fine May morning. Pass up this wild-looking avenue (for the house is a ruin now) and contemplate the vast rough building looking so lonely amidst such fine farms. There Humes and Johnstones have had many "ane great feast" after sore peril to life and limb over in Northumberland; but one of the "family" took to gambling, and then to Jacobitism, and then to drink, and then—why, then—as the folk will tell you—the Devil came for the last laird in a coach-and-six, and disappeared with him down the glen in the neighbourhood. This kind of thing lingers about the Borders yet, and tinges their prosperity with a faint hue of old romance. You can scarcely see to reach the black ruins of Dryburgh Abbey for the white gleam of the orchards; and at Melrose you pass from talk about the way Lord Somebody rides to covert, to the gracefulest, tenderest architecture of the old days,—circular windows forming crowns of thorns,—a "bonny nun" that has looked young for five centuries,—and not beauty only, but wit and fancy embodied in Old Red Sandstone. Roxburghshire is especially rich in Abbeys,—beacon-lights that one can still see things by (we allude, of course, to their chartularies and chronicles) in ages when uncertain shapes wander through provoking mist.

Our present historian does not aspire to writing such a social history as, if it ever were written of any county, would be popular in all. It is a plain, useful, dry book, and has only the corresponding qualities. We have the proper information, and have to make it live for ourselves. How the wild Britons first of all occupied these regions,—how the Roman came, and made roads and walls, and left marks of his life still to be traced,—how the Saxon came and surged over Lothian and encroached with his words and his ways upon the wild and woody region which the Roman had first changed from a Celtic jungle,—how the light of Christianity played faintly and fitfully over the scene till it cleared the landscape and warmed the air,—how religious houses and pious David (with his band of followers, the salt of their time) gave to life such new organization as it was capable of, and the monks squabbled about forest rights for their swine,—how the lines between Scotland and England got drawn strongly, yet were ever fought over by a rude chivalry on either side, who gradually became a body with their own special character, habits, and sentiment;—such is the historical skeleton of which Mr. Jeffrey has collected the bones. And this is all that he has done,—a work for which we fear he will get little credit outside the comparatively limited region which it is specially calculated to interest. We select a passage about the state of the old orchards of the Monastery of Jedburgh, curious in several points, and not inappropriate at the time of early summer:—

"David I., restorer of the magnificent abbey, introduced horticulture at his castle of Jedburgh, where he had a garden. There are yet many orchards in and about the town, indeed almost every spot capable of being planted seems to have been occupied in this way. The principal orchard belonged to the monastery; but there were, and still are, various other gardens or orchards on the same range of ground, extending down the river to the foot of the town. Gardens have also extended a great way on the north and west of the town, many of the trees still remaining. So famed were the gardens of the town for their produce, that 'Jethart pears,' *par excellence*, were frequently

cried, at no very remote period, in the streets of London; and it was not uncommon to hear in the streets of Newcastle-on-Tyne the cry 'fine Jethart Burgundy pears.' The crier, it is thought, meant *Bergamont* pears, a variety said to have been introduced by the Romans, and, though become somewhat liable to canker, still one of the finest pears in the land. The remains of the old pear-trees are fast disappearing. Within the last thirty years there remained some very aged specimens of the Lammis, Bonchrétien, and a few still continue to bear well. The Bonchrétien, Longueville, and autumn Bergamont, are the finest of the old trees. The ancient variety of the Longueville, cultivated in the orchards of the town, is now unknown in France and Belgium. There are still two or three trees of the Longueville remaining in the gardens of the town, one of which, thought to be the oldest, is still to be seen in the friars' garden. About fifty years ago the tree was very large, but then beginning to fall into decay from extreme age. Nearly thirty years since, the top of the tree was removed as dangerous, when the old stock sent out a number of young branches, which bear excellent fruit to this day, many of the pears weighing fifteen ounces. It is now in the last stage of decay. The high winds of 1856 overthrew three of the warden's pear-trees, believed to be about 700 years old, leaving only one of the kind standing in the garden of the convent. The warden's and worrycarl pears seem to have been extensively cultivated by the monks. It is probable that they were used by them in making a beverage like perry, and as vegetables and articles of food at a period when the means of life were scanty. The worrycarl especially is unfit for eating when taken from the tree, but when kept for months and boiled makes an excellent dish. There were also lately several fine old specimens of the Grey Auchen, a pear in high repute as table fruit. A few of the new continental varieties of pears succeed well on standards, such as Marie Louise, Napoleon, &c., which are successfully cultivated in the Anna nursery, producing fine fruit. There is also a plum-tree peculiar to Jedburgh, of great excellence, little inferior to the greengage, and very productive. It has been, it is said, recently introduced into the experimental gardens of Edinburgh and London. The orchards contained many sorts of apple-trees, now little known, having been superseded by new varieties. There are at present no old trees of this kind, as even the robust seldom attain more than 150 or 200 years."

The following note on a reference to the old ballad of 'Chevy Chase' may be added, for its trait or so of local manners:—

"Fifty years ago scarcely a cottage on the borders of Scotland but contained on its window-shelves copies of 'Chevy-chase,' 'Sir William Wallace,' 'Sir James the Rose,' and other historical ballads, alongside the well-worn family Bible and the works of Boston, Erskine, and other Scots worthies. Almost every mother delighted to recite and sing to her children the productions of Scotland's ancient minstrels; and few there were of the young who could not talk of the deeds of their forefathers. But things are sadly changed: the works of the old divines are pushed into a corner, where they lie musty and moth-eaten; the ballads which celebrated the deeds of Wallace, Bruce, the fiery Douglas, and heroic Percy, have entirely disappeared. Instead of the Bible and the works of the old Fathers trashy tracts are to be found, and the place of the ballad literature is filled by weekly and monthly serials of a very doubtful kind."

Here also is a wild-devil legend of the Borderland—the Legend of Fernieherst:—

"A lady of the place, not famed for piety and good works, was in the habit of walking in the dark oak woods surrounding the castle. In one of her rambles it is said she met a gentleman in black, whose appearance and conversation made such an impression on her at the first meeting, that she consented to meet him at the same place next evening. They accordingly met, and the gentleman so gained upon the lady, that he became her lover, and many a time and oft at night they wandered in the woody glens of Fernieherst. At last

the lady felt herself to be 'as ladies wish to be who love their lords,' but before the time of her confinement it became known to herself and friends that her lover was 'no earthly man.' When the time of her delivery arrived a great cauldron of boiling oil was provided, for the purpose of scalding to death the fiend-begotten birth at its first appearance, but on seeing the light the 'ill thing' managed to evade the cauldron, made its way through the attendants, and escaped by the chimney, leaving, however, the marks of its claws on the chimney brace, which marks are said to be visible to this day."

A good deal of the Second Volume is occupied with accounts of the Border families,—the arms of which many of us have seen round the hall of Abbotsford. Sir Walter did his best for their fame, and laid his bones among their dust. But when all has been said and sung about the "bold Buccleugh," it must be admitted that those roving, reiving, and roystering borderers never ranked with the old Scottish aristocracy of the best type,—rose, indeed, for the most part from among their vassals; gained their chief celebrity during the dubious period which intervened between Old Scotland and Presbyterian Scotland; and when now very important, cannot always trace that importance to a dignified source.

*In and Around Stamboul.* By Mrs. Edmund Hornby. 2 vols. (Bentley.)

It would be a convenient arrangement if none but lady travellers would write upon Orientalism for a few years to come. The masculine eye can see only half of the jealous society that is only social within lattice-work blinds and broad verandah shadows;—whereas Mary Montagu was enabled to criticize Eastern beauty at the baths, and her hundred successors, instead of being baffled by yashmak shrouds, continue to tell us of all that is to be seen in Turkish harems—faces, necks, arms, jewels, dresses, fans, the discipline maintained among Circassian slaves, and whatever else is hidden in the rich and flowery pashalic interiors. Mrs. Hornby was particularly sedulous in her visits to Oriental families, and peculiarly careful in admiring and remembering the costumes of the dark-eyed graces, so that parts of her book read like extracts from the Book of Fashion, so brilliant are they with violet trousers, green vests, spangled turbans, and whatever else is lustrous, gauzy, and like unto the fancies of fairy-land. Her narrative is not otherwise remarkable. It contains what might have been expected from the pen of a lady arriving at Constantinople during the period of the Crimean War, with good introductions, infinite curiosity, a dashing manner of writing, and a habit of transmitting to friends at home careful accounts of her proceedings. Taking Malta and the Greek Islands on her way out, she familiarized herself with the pleasant paths around the Turkish capital, crossed the Black Sea to Balaklava and Sebastopol, and, after a residence, varied by excursions, returned with an unsatisfied appetite for the picturesque. While there is no great novelty in the volumes, they are very sensible and spirited. In her descriptions of Eastern ladies Mrs. Hornby is so profuse that it is difficult to select from the portraits two or three as examples. We are tempted by the lady in the pink cloak, with sprigs of jewels in her hair,—but the violet-mantled Cleopatra in the carriage, with a skin "like the inside of a shell," is equally fascinating, and it is impossible to gaze any longer at her when the little pasha's daughter appears in salmon-tinted softness of attire, with green velvet cap and yellow shoes. Nor is this third sketch the most superb, for the next is that of

a damsel girdled with a scarf of Broussa gauze, and crowned with rose diamonds and purple lilies. Fifthly, we have a Circassian in blue trousers, a lilac jacket lined with gold-coloured fur, diamond heartsease glittering on golden stalks in her hair, and slippers embroidered with seed pearl. But the palm is borne away by the Princess of the Empire, with whom Mrs. Hornby confesses she must have been enchanted almost to petrification had she been Abulhassan, the Prince of Persia:—

"It is quite true that a Turkish beauty—really a beauty—strikes you all of a heap," as the sailors say. The Princess sat, bending slightly forward in the carriage, her 'gazelle eyes' resting thoughtfully on a Turkish fan of snow-white feathers, which she held in her hand, the centre of which was entirely of emeralds and diamonds,—slight as a fairy,—the exquisite tint of her skin, seen through the misty white veil, just the hue of a shell where it approaches pink. The delicate robe of palest sea-green, and the wreath of diamonds trembling round her head like splendid drops of water in a charmed crown, instantly reminded me of Undine in her softest mood, travelling in this rich but fantastic equipage to visit some great River Queen on shore for the day."

When the Sultan visited Lord de Redcliffe, Mrs. Hornby was among the guests, stocking her memory:—

"Lady Stratford de Redcliffe, in a costume of the early part of the reign of George the Third, was standing about the middle of the room, surrounded by and receiving a most brilliant throng. Her crown of diamonds, her powder and pink roses, became her well. Miss Canning was dressed in the flowing white robes and oakleaf crown of a Druidess; Miss Catherine, as Mary, Queen of Scots. Mr. Odo Russell, first *attaché*, looked his ancestor, the Lord William Russell, to perfection. His dress was black velvet; a white plumed hat, fastened with brilliants; a point-lace collar; and below that a splendid collar of diamonds. Mr. Doria was an Exquisite of Queen Anne's time, in a purple velvet coat, lined with figured satin; diamond shoe-buckles, snuff-box, and everything perfect, from patch to bow; Captain and Mrs. Mansfield in most tasteful dresses of the same date; one longed to pop them under glass cases, one at each end of the mantelpiece."

—A passage most satisfactory to the personages signalized. We will quote another, which illustrates the ideal of warm and graceful hospitality. The lady is visiting her Armenian neighbours:—

"Simione placed a little inlaid table before his mother and myself, and I saw with alarm that they intended to give me a feast. First, Dhudu handed sweets, cherries delicately preserved, and a rare old china jar full of preserved rose-leaves from Persia; then Oscu presented two large glass cups of water with her thin pale hands; after which came delicious little cups of fragrant coffee, and a dish of figs from Smyrna, mixed with bitter almonds. The old lady, who seemed to take as much affectionate pride in cramming me as if I had been a darling schoolboy home for the holidays, now tore some of the largest of the figs open with her fingers, and, stuffing them with the almonds, presented them to me one by one. You may fancy the dismay with which I was filled, on seeing the prompt and zealous preparation of these boules. I felt that I must be ill, and gave myself up for lost; my situation was indeed so ludicrous that I laughed outright, and they thought that I was highly delighted. Poor things! they have few visitors, and but little to amuse their lonely life; so I considered that one fit of indigestion could not do me much harm, and yielded to the fun and amusement of the fête. How delighted the dear old lady was to please me! How fast she peeled the oranges, and popped little pieces on to the pounded sugar on my plate, and helped me to large pink slices of preserved quince, and talked of me to her daughters, and patted my hand affectionately; Antonio and Simione looking on approvingly all the time, as proud as if they were entertaining a princess—

such kind and simple people are these! At last I thought the feast was happily ended; but, alas! Dhudu opened a fine rich-coloured pomegranate, and, scooping out all its bright and shining seeds, placed them, sprinkled with fine white sugar, before me. Oh for the enchanted cock of the Arabian Nights' story, thought I, to pick them all up for me! But my philosophy could go no further; I was obliged politely but firmly to refuse both that last dainty and also a cigarette made by the fair hands of Dhudu."

We are afraid Mrs. Hornby affects too much contempt for those preserved rose-leaves—the most honeyed and perfumed of all "spiced dainties," those Smyrniote figs, those fig-embedded almonds, pink slices of quince and fresh pomegranate seeds,—but she is quite right in preferring Armenian to Turkish manners, especially as where Oscu and Dhudu laid the feast, there was no abortive monster parading the harem with thick leather thong,—the possible use of which makes so many European ladies wince as though they were entering Russian police-offices, or the correctional cottages in which the Tartar serfs expiate on Saturdays the sins of the week. With one additional glimpse at the mysteries of delicate life in Turkey which Mrs. Hornby was privileged to explore, we will pass the book to the readers. The house is that of a Turkish lady:—

"These rooms were prettiest of all, and looking on to the garden. They were hung with pale blue silk, instead of flowered chintz, like the others; for the lady inhabitant had been a present from the Sultan, and etiquette demands that her apartments be better furnished and adorned than all the rest. Her bedroom was charmingly fitted up; a deep alcove covered with rich Persian carpets, filled with luxurious cushions and embroidered coverlets, taking up one side of it. On the other side was a light green and gold bedstead, covered with gauze curtains. The toilette-table was extremely pretty, dressed with muslin and lace, after our fashion; a Persian looking-glass, shaped like a sunflower, in mother-of-pearl, hanging above it. The ceiling was painted with a trellis-work of birds, leaves and flowers. Three steps led into the cool and shady garden, and to the wide-spreading household tree I told you of. Opposite the alcove were doors; one led into a sitting-room, hung with the same blue silk, and furnished with richly cushioned divans; the other opened into a beautiful white marble bath, the air still heavy with steam and perfume."

The gossip in these volumes is of a quality that does not fatigue.

*The Life of Cardinal Mezzofanti; with an Introductory Memoir of Eminent Linguists, Ancient and Modern.* By C. W. Russell, D.D., President of St. Patrick's College, Maynooth. (Longman & Co.)

THE name and reputation of Mezzofanti as the greatest linguist which the world has ever known, have long been familiar to travellers abroad and to readers at home. Few, however, of either class have been able to ascertain the completeness of a gift which went on increasing in richness until the latter days of the Cardinal himself. The extent of the richness of that gift has been so variously estimated, that impatient persons inclined to jump to, rather than judiciously wait for, conclusions, have either denied the extent of the endowment or underrated the value set thereon by those best qualified to appreciate it. To set the man and the matter right before the public, and to establish the exact truth on an interesting, if not a very important, question, has been the task which Dr. Russell voluntarily assumed, and which he has accomplished with very considerable credit.

In writing the 'Life of Mezzofanti,' the author considers his hero in one single light, that



of an acquirer of languages. There are few details indeed in this biography which have reference to the Cardinal in any other character. We might naturally expect, therefore, that a volume of some five hundred pages could hardly escape a certain monotony; but this is not the case. Dr. Russell writes with ease and elegance; he possesses abundant materials and knows perfectly well how to use them; he so disposes of his one subject as to give great variety to its details, and he has produced a very amusing book. Of the spirit of the volume we can speak as highly as of its matter. We cannot but record our satisfaction at meeting with a Roman Catholic writer wisely avoiding the style and melancholy characteristics of the Cahill and Veuillot sections of literary men of the same community. Dr. Russell writes like a Christian gentleman and a scholar, and Christians of all denominations will close his book with a feeling of respect. Some of the references in his notes, which are quite as interesting as the text, bear testimony to the author's cosmopolitan spirit of reading and research; and his independence is vouched for by citations from authors of merit and trustworthiness, some of whom, we fancy, are little in favour with the very scrupulous gentlemen who compile the *Liber Expurgatorius*.—

On dit qu'avec plus d'un génie  
Antoine prend plaisir à cela.  
Nous qui n'aimons pas de l'Académie  
Souhaitons lui d'ces petits plaisirs là.

By way of introduction to his biography or philological essay, the author cursorily notices some of the eminent linguists of various parts of the world and of various ages. On comparing them with Mezzofanti, he finds the latter superior to them all. The subjects for comparison are many, as may be well imagined when we are assured that the space of 150,000 square miles is about the extent on which one language can maintain itself. Of the personages who have the most shone in acquiring other tongues than their own, Buddha, if we might accept legend, surpasses all, for that legend says that when the precocious young gentleman was only ten years of age he taught his master fifty foreign languages of which the respectable Dominie had never heard a word before. There must have been brisk business for such a teacher in the city of Colchis, called Dioscurias, to which three hundred different races resorted for commercial purposes, and where hundreds of interpreters earned their daily bread by the exercise of their calling. That calling has been always an active one in the East, where the Armenians and the Venetian renegades in Turkey have generally taken the lead. The non-employment of such useful individuals on some occasions even led to disaster; as when the Roman ambassadors at Tarentum insisted on speaking their own Greek. They did this with so abominably droll an accent that the hearers laughed, and this so nettled the evil speakers, if we may so call them, that dire results followed. The laugh was declared to be a national insult; the commanders of legions were (probably) ordered to vituperate the jokers, to call them assassins, and to express an eagerness to be led against them,—and altogether a harmless jest never was so infamously treated.

Italy can boast of many men who have been familiarly acquainted with from one to two dozen languages. Germany is not behind Italy in this respect; Schmid, the farm labourer, mastered not less than half a hundred,—and Postel said, but we do not believe him, that he could go all over the habitable world without requiring the service of an interpreter. Germany may be more proud of a less vain personage,—Müller, who was familiar with a score of languages, and who subdued to himself that

obstinate matter the Chinese tongue, in six months. But then Müller had wonderful power of abstraction, and marvellous indifference for everything save the parts of speech on which he happened to be engaged. As an instance, we may cite the fact of his being hard at some literary work, in a room in the Strand, when the procession of Charles the Second's entry into London passed along the street before him,—and Müller never once raised his eyes to glance at the gaudy show!

Other nations have their peculiar glories, too, in this respect, and they are all named by Dr. Russell. Our own countrymen take very honourable rank in this respect; like many of the foreign linguists, they were often remarkably active and joyous fellows, and had astonishing memories. Young Crichton, who died at the age of 22 (A.D. 1583), knew a score of languages thoroughly, and was as active as the greater linguist, Fernando de Cordova, who could make a spring of two dozen yards when fencing. But both Crichton and Cordova were inferior in some respects to the decipherer of Egyptian hieroglyphics, Dr. Thomas Young. He, too, was acquainted with a score of languages, and, moreover, he could ride two horses at a time, dance on the tight rope, and play harlequin. When Edmund Kean played the "Admirable Crichton" for his benefit, he mingled some of the feats of Young in his illustration of the character, though probably when, on another benefit-night, as Sylvester Daggerwood, he took a harlequin's leap through the face of a clock, he little knew he was practising a trick in which he had been surpassed by scholars, and might be equalled afterwards by apprentice-diplomatists.

Dr. Russell remarks that "the first epoch in English history really prolific in eminent scholars is the stormy period of the great Civil War." That renowned labour of linguists, Walton's Polyglott Bible, "was matured, if not brought to light, under the Republic." Of later years, many of our most eminent English linguists were men of humble birth. Sir William Jones was the son of a humble schoolmaster; Dr. Adam Clarke's father was a poor Irishman of Magherafelt; and Richard Jones, the marvellous Welsh peasant boy, taught himself French, Italian, Latin, Greek, Hebrew, and Chaldee, while lying on his back at the bottom of a ditch. Sir John Bowring is, and Professor Lee, son of a Shropshire peasant, was, also self-educated. Dr. Russell, who speaks of the Professor as if he were still living, hardly does justice to that modest but wonderful man. Lee's mind was one of those which when it devotes itself to any subject will master it. He was as great in science as in languages. We remember, however, that he was deficient in all ideas of time and tune; and yet on once hearing a six-years' student of the flute discourse most villainous music through its screeching vents, the Professor declared he would play better in six months,—and kept his promise.

Dr. Russell connects with the English linguists the men who have been remarkable for wonderful memories. Among these he mentions Henderson the actor. He might have added Barnard, the Drury Lane *jeune premier*, of some five-and-thirty years ago, of whose powers in this way the London green-rooms used to prattle most admiringly. Report affirmed that Barnard could repeat a *Courier* newspaper through after once reading it, a feat which we should be slow to credit, but for the fact that similar instances of retentive memory are cited by Dr. Russell.

All the individuals named by this author in his introductory *Memoirs of Linguists*, are only so named that they may serve as foils to his

exclusive favourite, Mezzofanti, who, indeed, in knowledge of languages, dialects, *patois*, lingoes, and slang of all nations, surpassed, probably, all the linguists ever born. Whether he turned his stupendous knowledge to as much use as other men did their less extensive acquirements; whether he employed the gift with which he was blessed to the valuable purposes to which it might have been turned, and for which it may have been especially given,—is a matter of less question with Dr. Russell than it is with us. We find men with their poor ten or a dozen languages devoting their possession of so blissful an endowment to the benefit of the scholars and students of the whole world. Mezzofanti, more highly endowed, is said to have been more or less familiar with above a hundred languages. He has left nothing behind him to render the world grateful that God so blessed him. In this respect he is like those chiefs of old, whose glittering wealth, gold, jewels, precious stones, all were buried with them in the grave, and man had no inheritance of them. Mezzofanti learned eagerly and quickly, yet not without painstaking and system. His acquisitiveness, as far as languages are concerned, was unparalleled; but, except confessing sinners of all nations who, without him, must have tarried long before they could have been shriven,—except venially airing his gentle pride by exhibiting his powers whenever he had an opportunity, and playfully, but not earnestly, depreciating his own acquirements,—except corresponding with a few learned men, catechizing children previously to their first communion, and enjoying the society of intellectual persons suitable to a man who loved to discourse on science, history, religion, literature,—there is nothing to be recorded of him. He was born at Bologna in 1774, the son of a carpenter; was a wonderfully quick-eared boy when instruction was going on around him, and entered on the ecclesiastical career as soon as he was fittingly prepared. The Romish Church found him a most faithful servant, even in the days of her adversity; but whether triumphs or reverses were her lot, Mezzofanti went steadily on increasing his stock of languages. He remained in a comparatively humble condition for many years, teaching languages, professionally lecturing, studying the most profound of grammars, learning dialects from vagabonds, and slang from thieves, exercising much charity within the sphere of his family, and a wide benevolence whenever he had means and opportunity. He died a Cardinal at Rome, in 1848. That is really all his biography, and millions might be happy with no worse a general record. But, it should not be forgotten, and Dr. Russell eulogizes his hero with such marked pains, and at such great length, and with such iteration, as to convince us that he does not forget it,—namely, that Mezzofanti, who possessed a system, has not left behind him a single word in illustration of it to help scholars who might be pursuing the track over which he sailed so triumphantly. As an inquirer, too, into the history and manners of the nations and tribes whose language or dialects he was mastering, he obtained an amount of knowledge charming to those who listened to him when conversing, but useless to the world, for it has departed with him. What keys of ethnological caskets did he possess! He enjoyed the treasures, exhibited them to his friends and favourites, and carried those keys with him to the tomb. A single volume combining the subjects of ethnology and philology from a scholar so gifted might have smoothed a path for thousands who will now have to wearily climb and, perhaps, never attain to such 'vantage-ground as that

from whose heights Mezzofanti might have been as a beacon to the world. His epitaph says well that he was memorable for his morality, piety, knowledge, and skill in languages. It does not say, as it ought to have had warrant to affirm, that he was also the benefactor of his own and of coming generations. To these this gentle, accomplished, and yet, in one instance, too indolent, scholar leaves nothing but the notoriety of his acquirements and the reputation of having done little with them save for passing purposes. He was one of those who feel careless to do anything for the posterity which has rendered small service to them. He was contented with his linguistic treasures as those selfish men are who live on the annuities they have purchased, and who, dying, bequeath nothing to their heirs. His fame is great, doubtless, but after all, to use the words of honest Kit Marlow, his is the

incorporeal Fame,  
Whose weight consists in nothing but her name.

If we cannot estimate Mezzofanti, when we consider the little permanent use to which he applied his great gifts, so highly as his zealous biographer, we may repeat, that the latter has nevertheless produced an amusing biography, compiled from the accounts of various writers (some of whom saw, in the Cardinal, clearly but a "little wonder"), from private letters, and from personal experience. Dr. Russell manifests a slight tinge of impatience when the authors quoted by him do not speak so favourably as he would have them. Among them is Lady Morgan, from whose work on Italy he cites the well-known passage descriptive of the great linguist, in which Mezzofanti's own words, as applicable to himself, are honestly put down. The objections made to Lady Morgan's fidelity of report by Dr. Russell are, we think, untenable, or susceptible of being explained away, leaving her Ladyship substantially justified. With this remark, we will proceed to a few evidences of our own correctness in the character we have assigned to this volume.—

"One evening about this time, Dr. Wiseman, meeting Mezzofanti in the Piazz di Spagna, inquired where he was going.—'To the Propaganda,' he replied, 'I have to give a lesson there.'—'In what language?' asked Dr. Wiseman.—'In Californian,' said Mezzofanti, 'I am teaching it to the Californian youths whom we have there.'—'Californian!' exclaimed his friend, 'From whom can you possibly have learned that out-of-the-way tongue?'—'From themselves,' replied Mezzofanti: and now I am teaching it to them grammatically.' This interesting anecdote illustrates another curious phase of Mezzofanti's marvellous faculty—the manner in which he dealt with a language, not only new to himself, but entirely unwritten, unsystematized, and, in a word, destitute of all the ordinary aids and appliances of study."

He could talk "*Zummershire*," and perhaps knew English generally as well as he did Italian.—

"You have many patois in the English language," said the Cardinal.—'For instance, the Lancashire dialect is very different from that spoken by the Cockneys; [he used this word:—] so much so, that some Londoners would find considerable difficulty in understanding what a Lancashire man said. The Cockneys always use *v* instead of *w*, and *w* instead of *v*: so that they say "vine" instead of "wine"; (he gave this example.) And then the Irish *brogue*, as it is called, is another variety. I remember very distinctly having a conversation with an Irish gentleman whom I met soon after the peace, and he always mispronounced that word, calling it "*pace*.'" Here, F. Kelleher broke out into a horse-laugh, and, slapping his hand upon his thigh, cried out, 'Oh! excellent! your Eminence, excellent!' 'Now, there you are wrong,' said Mezzofanti: you ought not to say excellent,

but excellent.' Then he went off into a disquisition on the word 'great,' contending that, according to all analogy, it should be pronounced like 'greet' for that the diphthong *ea* is so pronounced in almost all, if not in every word, in which it occurs; and he instanced these words:—'*eagle, meat, beat, fear*,' and some others. And he said Lord Chesterfield thought the same, and considered it a vulgarity to pronounce it like 'grate.' He next spoke about the Welsh language—but I really quite forget what he said: I only remember that the impression left on me was that he knew Welsh also."

As a sample of the playfulness of the Pope and the readiness of the Cardinal, when suddenly and sharply tested, the subjoined incident is worth quotation.—

"One day," says M. Manavit, 'Gregory XVI. provided an agreeable surprise for the polyglot prelate, and a rare treat for himself, in an improvised conversation in various tongues—a regular linguistic tournament. Among the mazy alleys of the Vatican gardens, behind one of the massive walls of verdure which form its peculiar glory, the Pope placed a certain number of the Propaganda students in ambuscade. When the time came for his ordinary walk, he invited Mezzofanti to accompany him; and, as they were proceeding gravely and solemnly, on a sudden, at a given signal, these youths grouped themselves for a moment on their knees before his Holiness, and then, quickly rising, addressed themselves to Mezzofanti, each in his own tongue, with such an abundance of words and such a volubility of tone, that, in the jargon of dialects, it was almost impossible to hear, much less to understand them. But Mezzofanti did not shrink from the conflict. With the promptness and address which were peculiar to him, he took them up singly, and replied to each in his own language, with such spirit and elegance as to amaze them all."

To show how interestingly Dr. Russell adds illustrative matter to his text, this passage will suffice.—

"In July, 1816, Mezzofanti read at the Academy an essay 'On the Language of the Sette Comuni at Vicenza,' which has been spoken of with much praise. This singular community—descended from those stragglers of the invading army of Cimbric and Teutonic which crossed the Alps in the year of Rome, 640, who escaped amid the almost complete extermination of their companions under Marius, and took refuge in the neighbouring mountains—presents, (like the similar Roman colony on the Transylvanian border,) the strange phenomenon of a foreign race and language preserved unmixed in the midst of another people and another tongue for a space of nearly two thousand years. They occupy seven parishes in the vicinity of Vicenza, whence their name is derived; and they still retain not only the tradition of their origin, but the substance, and even the leading forms of the Teutonic language; inasmuch, that Frederic IV., of Denmark, who visited them in the beginning of the last century, (1708), discoursed with them in Danish, and found their idiom perfectly intelligible. Besides the *Sette Comuni* of Vicenza, there are also thirteen parishes in the province of Verona, called the *Tredici Comuni*; evidently of the same Teutonic stock, and a remnant of the same Roman slaughter. Adelung (II., 215) gives a specimen of each language. Both are perfectly intelligible to any German scholar: but that of Verona resembles more nearly the modern form of the German language. The affinity is much more closely preserved in both, than it is in the analogous instance of the Roman colony in Transylvania. I may be permitted to refer to the very similar example of an isolated race and language which subsisted among ourselves down to the last generation, in the Baronies of Forth and Bargie, in the county of Wexford, in Ireland. The remnant of the first English or Welsh adventurers under Strongbow, who obtained lands in that district, maintained themselves, through a long series of generations, distinct in manners, usages, costume, and even language, both from the Irish population, and, what is more remarkable, from the *English settlers of all subsequent periods*."

We have said that Mezzofanti evidently, and indeed naturally, had some little pride in exhibiting his powers, but it did not lead him far away from the true knowledge of his position and of the value of what he had acquired: "In truth Cardinal Mezzofanti possessed in an eminent degree the great safeguard of Christian humility—a habitual consciousness of what he *was not*, rather than a self-complacent recollection of what he *was*. He used to speak freely of his acquirement as one of little value, and one especially for which he himself had little merit—a mere physical endowment—a thing of instinct, and almost of routine. God, he said, had gifted him with a good memory and a quick ear. There lay the secret of his success.—'What am I,' he would pleasantly say, 'but an ill-bound dictionary?' He used to disparage his gifts to me," says Cardinal Wiseman; 'and he once quoted a saying ascribed to Catherine de' Medici, who when told that Scaliger knew twenty languages, observed, "that is twenty words for one idea! For my part I would rather have twenty ideas for one word!"' On one occasion, after the publication of Cardinal Wiseman's *Howe Syriace*, Mezzofanti said to him: 'You have put your knowledge of languages to some purpose. When I go, I shall not leave a trace of what I know behind me!' And when his friend suggested that it was not yet too late, he 'shook his head and said it was'—which he also repeated to Guido Görres, earnestly expressing his 'regret that his youth had fallen upon a time when languages were not studied from that scientific point of view from which they are now regarded.' In a word, the habitual tendency of his mind in reference to himself, and to his own acquirements, was to depreciate them, and to dwell rather upon his own deficiency and short-comings, than upon his success."

The sole short-coming exists in the fact, that this highly accomplished and amiable man, useful and loved as he was in his own circle, deferred till the opportunity had gone by his duty of being useful to, and his privilege of being loved by, posterity.

*The Bibliographer's Manual of English Literature.* By William Thomas Lowndes. New Edition, Revised, Corrected, and Enlarged, by Henry G. Bohn. Vol. I, Part II. (Bohn.)

Mr. Bohn, in a "Notice to Part the Second," meets some of the objections which were urged in our notice of Part the First. Those advisers who suggest the omission of "what are deemed unimportant articles of past literature, overlook," he says, "the declared principle of the present edition, which is, that it shall be a faithful, though revised and enlarged, reprint of its predecessor." A book which is revised, that is, has its errors corrected, cannot be a faithful reprint of a book which contains them—it is something much better. The Spanish editors of Nicolas Antonio's '*Bibliotheca Hispana*,' the great bibliographical work of Spain, did actually, knowingly and wilfully, reprint the blunders they found in it, and laid that down as their principle in the preface; but those who advised them to alter their plan did not overlook that principle—they saw it very plainly, and considered it one "more honoured in the breach than the observance." "Were it even advisable," Mr. Bohn continues, "to omit anything on account of worthlessness, it would be extremely difficult to determine what belongs to this category." But how can it be more difficult to determine what to omit on account of worthlessness, than what to admit on account of worth? Are not tens of thousands of books which flourish in Watt's '*Bibliotheca Britannica*,' omitted in Lowndes's '*Manual*?' and for what reason but because they are deemed not worthy of a place? Thus far, we see no force in Mr. Bohn's objections; but there is one we



cannot parry. "The labour," he observes, "required to make anything like a perfect Manual of Bibliography is, both physically and mentally, far beyond what would be conceived by those who have not engaged in such duties; while the requital of even a successful achievement would be below what might be derived from the most ordinary pursuit." We are convinced that this is too true, and till the English public begins to show some discrimination of what is good and what is bad in bibliography—a little more consideration for its Lowndeses, and a little less admiration for its Dibbins—we must conscientiously forbear from urging any man to a labour from which he can expect no adequate reward, either in finances or fame. Such labour must at present be undertaken from pure enthusiasm or not at all.

In spite of Mr. Bohn's declarations, we do not feel at all certain that he will not finish by adopting our views. He is more generous than his plan; he evidently "warms to his work," and, in the present instalment, gives us a good deal of information that, according to his "principles," he ought to withhold. There is not a page without an addition or a correction, and in many cases the original article of Lowndes is entirely superseded, much to the benefit of the reader. With all drawbacks, the new edition is a boon to the bibliographical world, and indispensable in every library.

A few oversights have struck us in turning over the pages, which it may be as well to rectify in a list of *errata* when the book is finished. Under the name of Lord Brougham we find "Albert Lunel, or the Château de Languedoc, 3 vols. post 8vo. 1844. This novel was suppressed on the eve of publication, and it is said not above five copies are extant. 5l. 5s." "Albert Lunel" is now ascribed to another hand, and certainly its speculations on revolution and slavery seem more likely to have flowed from the pen of a lady than of the ex-Chancellor. The characteristics of the whole are feebleness and commonplace, and one of the faintest attempts at delineation of character is "the Baron," who is intended for Brougham himself. Some interest of curiosity still clings to the work, as being, in some way or other, connected with Lord Brougham, and that curiosity may be easily satisfied, as one of the "five copies" is to be found in the Library of the British Museum. Under the name of Coleridge the four editions of the 'Specimens of his Table Talk' are given as anonymous, with the intimation that they are "said to be compiled by Thomas Allsop." The 'Specimens' bear the initials of "H. N. C." the poet is repeatedly spoken of in them as the writer's uncle, and it is all but universally known that they were compiled by Henry Nelson Coleridge. The work by Allsop is the 'Letters, Conversations, and Recollections of Coleridge,' rightly ascribed to him lower down in the same column of the 'Manual,' and of which we observe that a second edition is now announced, on account, no doubt, of the new notoriety its author has acquired from the reward that was offered for his apprehension. In the article on Byron we are told that "the copyright having now expired of almost everything excepting the Fourth Canto of 'Childe Harold,' there are many rival editions of all sizes and prices." This is an unfortunate mistake. The last canto of 'Childe Harold' is by no means the last of Byron's poems. Eight years have yet to run before the copyright of the whole expires, and those who now buy an edition of Byron's works published without the sanction of Mr. Murray, buy an imperfect book.

*Studies on Secret Records, Personal and Historic. With other Papers.—Essays, Septical and Anti-Septical, on Problems Neglected or Misconceived.* By Thomas De Quincey. (Edinburgh, Hogg & Sons; London, Groombridge & Sons.)

VOLUMES VII. and VIII. of this reprint of Mr. De Quincey's writings contain papers on 'Judas Iscariot,' 'Richard Bentley,' 'Cicero,' 'Secret Societies,' 'Milton,' 'Lord Wellesley,' the 'Pagan Oracles,' 'Miracles,' and many other miscellanies. Such a bill of the play attracts like the placard of a Christmas pantomime by the variety of its suggestion and the oddity of its oppositions. Judas Iscariot and Richard Bentley! Surely here is some subtle insult to the critical tribunals; but no, on nearer knowledge, it would seem that no sarcasm, deep or open, is implied. On the contrary, perhaps a compliment, for Mr. De Quincey has adopted a German view of the character and motives of Judas Iscariot (a view made English some years ago by Mr. R. H. Horne in his dramatic poem, and by Mr. Disraeli, with more or less distinctness of assertion, in his *Sidonia* novels)—in which the betrayer is tricked out into the likeness of a very respectable gentleman. Our readers will scan this curious argument with interest.

"Believing, as Judas did, and perhaps had reason to do, that Christ contemplated the establishment of a temporal kingdom—the restoration, in fact, of David's throne; believing also that all the conditions towards the realization of such a scheme met and centred in the person of Christ, what was it that, upon any solution intelligible to Judas, neutralized so grand a scheme of promise? Simply and obviously, to a man with the views of Judas, it was the character of Christ himself, sublimely over-gifted for purposes of speculation, but, like Shakspeare's great creation of Prince Hamlet, not correspondingly endowed for the business of action and the clamorous emergencies of life. Indecision and doubt (such was the interpretation of Judas) crept over the faculties of the Divine Man as often as he was summoned away from his own natural Sabbath of heavenly contemplation to the gross necessities of action. It became important, therefore, according to the views adopted by Judas, that his master should be precipitated into action by a force from without, and thrown into the centre of some popular movement, such as, once beginning to revolve, could not afterwards be suspended or checked. Christ must be compromised before doubts could have time to form. It is by no means improbable that this may have been the theory of Judas. Nor is it at all necessary to seek for the justification of such a theory, considered as a matter of prudential policy, in Jewish fanaticism. The Jews of that day were distracted by internal schisms. Else, and with any benefit from national unity, the headlong rapture of Jewish zeal, when combined in vindication of their insulted temple and temple-worship, would have been equal to the effort of dislodging the Roman legionary force for the moment from the military possession of Palestine. After which, although the restoration of the Roman supremacy could not ultimately have been evaded, it is by no means certain that a *temperamentum* or reciprocal scheme of concessions might not have been welcome at Rome, such as had, in fact, existed under Herod the Great and his father. The radical power, under such a scheme, would have been lodged in Rome; but with such external concessions to Jewish nationality as might have consulted the real interests of both parties. Administered under Jewish names, the land would have yielded a larger revenue than, as a refractory nest of insurgents, it ever did yield to the Roman exchequer; and, on the other hand, a ferocious bigotry, which was really sublime in its indomitable obstinacy, might have been humoured without prejudice to the grandeur of the imperial claims. Even little Palmyra in later times was indulged to a greater extent, without serious injury

in any quarter, had it not been for the feminine arrogance in little insolent Zenobia that misinterpreted and abused that indulgence. The miscalculation, in fact, of Judas Iscariot—supposing him really to have entertained the views ascribed to him—did not hinge at all upon political oversights, but upon a total spiritual blindness; in which blindness, however, he went no farther than at that time did probably most of his brethren. Upon them, quite as little as upon him, had yet dawned the true grandeur of the Christian scheme. In this only he outran his brethren—that, sharing in their blindness, he greatly exceeded them in presumption. All alike had imputed to their master views utterly irreconcilable with the grandeur of his new and heavenly religion. It was no religion at all which they, previously to the crucifixion, supposed to be the object of Christ's teaching; it was a mere preparation for a pitifully vulgar scheme of earthly aggrandizement. But, whilst the other apostles had simply failed to comprehend their master, Judas had presumptuously assumed that he *did* comprehend him; and understood his purposes better than Christ himself. His object was audacious in a high degree, but (according to the theory which I am explaining) for that very reason not treacherous at all. The more that he was liable to the approach of audacity, the less can he be suspected of perfidy. He supposed himself executing the very innermost purposes of Christ, but with an energy which it was the characteristic infirmity of Christ to want. He fancied that by his vigour of action were fulfilled those great political changes which Christ approved, but wanted audacity to realize. His hope was, that, when at length actually arrested by the Jewish authorities, Christ would no longer vacillate; he would be forced into giving the signal to the populace of Jerusalem, who would then rise unanimously, for the double purpose of placing Christ at the head of an insurrectionary movement, and of throwing off the Roman yoke. As regards the worldly prospects of this scheme, it is by no means improbable that Iscariot was right. It seems, indeed, altogether impossible that he, who (as the treasurer of the apostolic fraternity) had in all likelihood the most of worldly wisdom, and was best acquainted with the temper of the times, could have made any gross blunder as to the wishes and secret designs of the populace in Jerusalem. This populace, however, not being backed by any strong section of the aristocracy, having no confidence again in any of the learned bodies connected with the great service of their national temple, neither in Scribes nor Pharisees, neither in Sadducees nor Levites, and having no leaders, were apparently dejected, and without unity. The probability meantime is, that some popular demonstration would have been made on behalf of Christ, had he himself offered it any encouragement. But we, who know the incompatibility of any such encouragement with the primary purpose of Christ's mission upon earth, know of necessity that Judas, and the populace on which he relied, must equally and simultaneously have found themselves deceived for ever. In an instant of time one grand decisive word and gesture of Christ must have put an end peremptorily to all hopes of that kind. In that brief instant, enough was made known to Judas for final despair. Whether he had ever drunk profoundly enough from the cup of spiritual religion to understand the full meaning of Christ's refusal, not only the *fact* of this refusal, but also the infinity of what secretly it involved; whether he still adhered to his worldly interpretation of Christ's mission, and simply translated the refusal into a confession that all was lost, whilst in very fact all was on the brink of absolute and triumphant consummation, it is impossible for us, without documents or hints, to conjecture. Enough is apparent to show that, in reference to any hopes that could be consolatory for him, all was indeed lost. The kingdom of this world had melted away in a moment like a cloud; and it mattered little to a man of his nature that a spiritual kingdom survived, if in his heart there were no spiritual organ by which he could appropriate the new and stunning revelation. Equally he might be swallowed up by despair in the case of retaining his old worldly delusions, and finding the

ground of his old anticipations suddenly giving way below his feet, or again in the opposite case of suddenly correcting his own false constructions of Christ's mission, and of suddenly apprehending a far higher purpose; but which purpose, in the very moment of becoming intelligible, rose into a region far beyond his own frail fleshly sympathies. He might read more truly; but what of that, if the new truth, suddenly made known as a *letter*, were in *spirit* absolutely nothing at all to the inner sense of his heart? The despondency of Judas might be of two different qualities, more or less selfish; indeed, I would go so far as to say, selfish or altogether unselfish. And it is with a view to this question, and under a persuasion of a wrong done to Judas by gross mis-translation disturbing the Greek text, that I entered at all upon this little memorandum. Else what I have hitherto been attempting to explain (excepting, however, the part relating to the *hakim*, which is entirely my own suggestion) belongs in part to German writers. The whole construction of the Iscariot's conduct, as arising, not out of perfidy, but out of his sincere belief that some quickening impulse was called for by a morbid feature in Christ's temperament—all this, I believe, was originally due to the Germans; and it is an important correction; for it must always be important to recall within the fold of Christian forgiveness any one who has long been sequestered from human charity, and has tenanted a Pariah grave. In the greatest and most memorable of earthly tragedies, Judas is a prominent figure. So long as the earth revolves, he cannot be forgotten. If, therefore, there is a doubt affecting his case, he is entitled to the benefit of that doubt."

"Bentley," the longest article in the seventh volume, is scarcely worth the space it occupies. 'Cicero' is touched with a more sparing hand, and is altogether more worthy of the writer and the reader. 'Secret Societies,' again, is an article of gossip,—no beginning, no middle, and no end, but tailing off rather crazily in a long supplementary note which concludes nothing. 'Milton' is better, for it contains an idea, and embodies a subtle defence of Miltonic art against two accusations of great critics. This paragraph will be read with interest.—

"1. The first of these two charges respects a supposed pedantry, or too ambitious a display of erudition. It is surprising to us that such an objection should have occurred to any man; both because, after all, the quantity of learning cannot be great for which any poem can find an opening; and because, in any poem burning with concentrated fire, like the Miltonic, the passion becomes a law to itself, and will not receive into connexion with itself any parts so deficient in harmony as a cold ostentation of learned illustrations must always have been found. Still, it is alleged that such words as *frieze*, *architrave*, *cornice*, *zenith*, &c., are words of art, out of place amongst the primitive simplicities of Paradise, and at war with Milton's purpose of exhibiting the paradisaical state. Now, here is displayed broadly the very perfection of ignorance, as measured against the very perfection of what may be called poetic science. We will lay open the true purpose of Milton by a single illustration. In describing impressive scenery as occurring in a hilly or a woody country, everybody must have noticed the habit which young ladies have of using the word *amphitheatre*: "*amphitheatre of woods*"—"amphitheatre of hills"—these are their constant expressions. Why? Is it because the word *amphitheatre* is a Grecian word? We question if one young lady in twenty knows that it is; and very certain we are that no word would recommend itself to her use by that origin, if she happened to be aware of it. The reason lurks here:—In the word *theatre* is contained an evanescent image of a great audience—of a populous multitude. Now, this image—half-withdrawn, half-flashed upon the eye, and combined with the word *hills* or *forests*—is thrown into powerful collision with the silence of hills—with the solitude of forests; each image, from reciprocal contradiction, brightens and vivifies the other. The two images act, and react, by strong repulsion and antagonism. This principle

I might exemplify, and explain at great length; but I impose a law of severe brevity upon myself. And I have said enough. Out of this one principle of subtle and lurking antagonism, may be explained everything which has been denounced under the idea of pedantry in Milton. It is the key to all that lavish pomp of art and knowledge which is sometimes put forward by Milton in situations of intense solitude, and in the bosom of primitive nature—as, for example, in the Eden of his great poem, and in the Wilderness of his 'Paradise Regained.' The shadowy exhibition of a regal banquet in the desert draws out and stimulates the sense of its utter solitude and remoteness from men or cities. The images of architectural splendour, suddenly raised in the very centre of Paradise, as vanishing shows by the wand of a magician, bring into powerful relief the depth of silence and the unpopulous solitude which possess this sanctuary of man whilst yet happy and innocent. Paradise could not in any other way, or by any artifice less profound, have been made to give up its essential and differential characteristics in a form palpable to the imagination. As a place of rest, it was necessary that it should be placed in close collision with the unrelenting strife of cities; as a place of solitude, with the image of tumultuous crowds; as the centre of mere natural beauty in its gorgeous prime, with the images of elaborate architecture and of human workmanship; as a place of perfect innocence in seclusion, that it should be exhibited as the antagonist pole to the sin and misery of social man. Such is the covert philosophy which governs Milton's practice, and which might be illustrated by many scores of passages from both the 'Paradise Lost' and the 'Paradise Regained.'"

The second point is thus defended.—  
"2. The second great charge against Milton is, *primâ facie*, even more difficult to meet. It is the charge of having blended the Pagan and Christian forms. The great realities of angels and archangels are continually combined into the same groups with the fabulous impersonations of the Greek Mythology. Eve is interlinked in comparisons with Pandora, with Aurora, with Proserpine. Those impersonations, however, may be thought to have something of allegoric meaning in their conceptions, which in a measure corrects this paganism of the idea. But Eve is also compared with Ceres, with Hebe, and other fixed forms of pagan superstition. Other allusions to the Greek mythologic forms, or direct combination of them with the real existences of the Christian heavens, might be produced by scores, were it not that we decline to swell our paper beyond the necessity of the case. Now, surely this at least is an error. Can there be any answer to this? At one time we were ourselves inclined to fear that Milton had been here caught tripping. In this instance, at least, he seems to be in error. But there is no trusting to appearances. In meditating upon the question, we happened to remember that the most colossal and Miltonic of painters had fallen into the very same fault, if fault it were. In his 'Last Judgment,' Michael Angelo has introduced the pagan deities in connexion with the hierarchy of the Christian heavens. Now, it is very true that one great man cannot palliate the error of another great man, by repeating the same error himself. But, though it cannot avail as an excuse, such a conformity of ideas serves as a summons to a much more vigilant examination of the case than might else be instituted. One man might err from inadvertency; but that two, and both men trained to habits of constant meditation, should fall into the same error, makes the marvel tenfold greater. Now we confess that, as to Michael Angelo, we do not pretend to assign the precise key to the practice which he adopted. And to our feelings, after all that might be said in apology, there still remains an impression of incongruity in the visual exhibition and direct juxtaposition of the two orders of supernatural existence so potentially repelling each other. But, as regards Milton, the justification is complete: it rests upon the following principle:—In all other parts of Christianity, the two orders of superior beings, the Christian Heaven and the Pagan Pantheon, are felt to be incongruous—not as the pure opposed to the impure (for, if that were

the reason, then the Christian fiends should be incongruous with the angels, which they are not), but as the unreal opposed to the real. In all the hands of other poets, we feel that Jupiter, Mercury, Apollo, Diana, are not merely impure conceptions, but that they are baseless conceptions, phantoms of air, nonentities; and there is much the same objection, in point of just taste, to the combination of such fabulous beings in the same groups with glorified saints and angels, as there is to the combination, by a painter or a sculptor, of real flesh-and-blood creatures, with allegoric abstractions. This is the objection to such combination in all other poets. But this objection does not apply to Milton; it glances past him; and for the following reason: Milton has himself laid an early foundation for his introduction of the Pagan Pantheon into Christian groups: *the false gods of the heathen world were, according to Milton, the fallen angels*. See his inimitable account of the fallen angels—who and what they subsequently became. In itself, and even if detached from the rest of the 'Paradise Lost,' this catalogue is an *ultra-magnificent* poem. They are not false, therefore, in the sense of being unreal, baseless, and having a merely fantastical existence, like our European Fairies, but as having drawn aside mankind from a pure worship. As ruined angels under other names, they are no less real than the faithful and loyal angels of the Christian heavens. And in that one difference of the Miltonic creed, which the poet has brought pointedly and elaborately under his reader's notice, by his matchless roll-call of the rebellious angels, and of *their pagan transformations*, in the very first book of the 'Paradise Lost,' is laid beforehand the amplest foundation for his subsequent practice; and at the same time, therefore, the amplest answer to the charge preferred against him by Dr. Johnson, and by so many other critics, who had not sufficiently penetrated the latent theory on which he acted."

In the article on 'Miracles,' Hume's theory is rather roughly handled; but Mr. De Quincey's play is the play of a giant, and the reader derives a wholesome pleasure from witnessing his feats of intellectual strength.

#### NEW NOVELS.

*The Passionate Pilgrim; or, Eros and Anteros*. By Henry J. Thurstan. (Chapman & Hall.)—Everybody knows the story of the painter who, desiring to embody a Venus, took the eyes of one beauty, the nose of another, the lips of another, and so on, making every item perfect,—and expecting an arithmetical aggregate of compound interest. The result was fearfully hideous, unmitigated hideousness, like that which caused the death of the two survivors in Lord Byron's 'Curse of Darkness.' Mr. Thurstan has gathered together all the thoughts he has ever read of eloquent poets, ancient and modern, either in verse or prose, and he has endeavoured to embody them in the experience of a single individual, weaving them into a lifelong rhapsody of unrequited love. The result is, that an hour's reading of 'The Passionate Pilgrim' produces a painful sense of suffocation, as from heavy-scented flowers, enervating, depressing, stifling, stupefying,—altogether miserable and muddy. To read the book steadily through would bring on an access of melancholy madness. It is like reading a medical book containing the symptoms of all the diseases that flesh is heir to. Every unlicensed reader finds his own symptoms portrayed till the healthful flow of natural life seems poisoned at its source. The torment and the joy of love will never cease out of the earth, and even amidst the "wreck of matter and the crash of worlds" it is very likely that the dreams will survive the realities; but then, fortunately, it is practically impossible for one and the same person to have all the multitudinous experiences of 'The Passionate Pilgrim.' Tennyson contrives to embody all the phases of grief and tender consolation in 'In Memoriam'; but true poetical genius has a healthy purifying influence. Mr. Thurstan has not the requisite genius to kill and to make alive again. The influence of the world and life and time cannot be resisted. We are told that the

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"heart may break and brokenly live on"; but it either dies or gets well. Nature has limited the power to suffer, and if joy be evanescent, neither is grief immortal. There is a deep meaning in the proverb "whilst there is life there is hope." Nobody can be utterly wretched for a long time together, and the attempt, even in fiction, to load one "poor human heart" with all the varieties of suffering from unhappy love is wilful cruelty to the reader, who falls into a cynical state of scepticism concerning the whole matter, or turning round on the narrator, savagely declares that it served him right. Read as a book of symptoms and a collection of poetical diagnoses of the passion of love, 'The Passionate Pilgrim' is a curiosity; but there is neither genius nor individuality to invest it with the human interest which makes Dante, Petrarch, and Shakespeare the text-books of the heart.

*For and Against; or, Queen Margaret's Badge: a Domestic Chronicle of the Fifteenth Century.* By Francis M. Wilbraham. 2 vols. (Parker & Son.)—There is much interesting research in this story,—the result of a great deal of reading carefully and well thrown together. The story is interesting, in spite of the confusion inevitable upon having too many characters on the stage at once, all of pretty nearly equal importance. So far as we can judge, there have been few liberties taken with matters of fact. A great deal of curious local history is introduced, family incidents connected with the chief families engaged in the Wars of the Roses. The songs and poems introduced are curious, and have the value of being new to the reader. 'For and Against' is not an exciting book, but those who begin it will go on with interest to the end; and where so much care and painstaking are evident, and a total absence of all that is melo-dramatic and meretricious, we cannot do other than give the work our hearty commendation both for its design and execution.

*The Two Buccaneers; a Tale of the Sea.* By C. F. Armstrong, Esq. 3 vols. (Newby.)—This "tale of the sea" begins pretty well; it is written in imitation of Marryat's novels; and as it suggests a resemblance, it may be set down to its credit. There are some good bits of description here and there, and the author uses sea phrases and ship shapes and sounds with great fluency. Being landsmen ourselves, we cannot judge of their correctness; we hope they are all right, and we will not pretend to be critical in what we do not understand,—only, to our unsophisticated idea, the author suggests an amateur yachting gentleman rather than a genuine man-of-war's man. But, as we said, knowing nothing of the sea, we do not venture on unlicensed speculations. About the tale itself we feel rather bolder: it is a rambling, distracted, disjointed piece of work, utterly nonsensical. The storms, wrecks, explosions, and hair-breadth 'scapes would answer for a nautical melo-drama, but the incidents need a stronger hand to combine them; they fly loose, and if the reader persist in the attempt to knit up the ravelled skein, he will find it very like struggling against the approach of delirium. We do not counsel any reader to venture further than the first half of the first volume.—There is a short story appended to 'The Two Buccaneers' which may be read—if the reader feels equal to the undertaking.

*Easton and its Inhabitants; or, Sketches of Life in a Country Town.* By L. E. (Booth).—'Easton' is a pleasant book to read—good-humoured, smart, with a dash of fun in it which will carry the reader to the end in good humour, but it is the smartness of a farce and the human nature of a brisk vaudeville—all the characters talk like natural men and women, which disguises the slight and foolish plot of the story. The heroine is a stately lady, like a half Spanish girl who dances with grace and conducts herself with good breeding, but who has no other stock in trade of heroic properties. She, however, draws the great prize in the tale. The hero is a lord with a fine estate, besides all the cardinal virtues with which heroes abound. A second hero, Frank, is a sort of moveable lover; he is the second hero, and falls to the lot of the second lady, after indulging in an unrequited passion for the chief heroine. Lady Hyacinthe Fitzgerald, the sub-heroine, is to our thinking the pleasantest

and most natural character in the book; but as she does very foolish things, and speaks without any reflection, of course she would never have done for a heroine, who must always carry a certain amount of heavy metal. The three characters are cleverly sketched, especially Lady Barbara, who is true to the life. Heaven help those husbands who have the like of her for their wives! The provincial magnates of a county town are pleasant caricatures, and the book is lively and entertaining—a gift which disarms criticism.

*Urling: a Novel.* 3 vols. (Harrison).—'Urling' is an old-fashioned, conscientiously written novel, extremely slow and stately in its march, and ponderous in its diction. It is long and solid, and takes time to read. Moreover, it has a plot carefully drawn and articulated, and the skeleton is well padded over with dialogue and description. It is not alive, but it is very correct: the story has a beginning, middle, and end, and belongs to the straightest sect of the legitimate drama. It is a very respectable novel,—indeed irreverent, impatient readers may find it dull; but those who like a long story, which takes its own time and will not be hurried, will find 'Urling' a book after their own hearts.

#### OUR LIBRARY TABLE.

*Bradshaw's Overland Guide to India, Egypt and China, &c. 1857.* (Adams).—A vile commodity may be very useful, and it is astonishing with what strange things we can make shift, when nothing else is to be got. Misery acquaints us with strange bedfellows, and sad necessity might lead us to 'Bradshaw's Overland Guide.' We will not say that this Guide is so full of blunders as to be quite unserviceable; but this we will say, that it would be very ingenious to make more mistakes in the same number of words. Take the list of books of reference at the beginning of the volume as an example. This list might be called the grave of authors; for here is a general jumble of rich and poor, learned and simple folk. Here Napier and Sykes sleep side by side; here titles are forgotten, and all men's "works" crumble into one common dust. Strange marvels, too, are wrought by the Protean hand of the compiler. Mrs. Young here changes her sex, but *en revanche* is allowed a double entry in her new character; while Fortune is permitted to exchange his 'Tea Districts' for "Ten Countries of India and China." Wood very aptly sails up the Oxus in one place, but is packed with Lady Sale, Burnes and Edwards into a dry Ditto in another. Some sceptics may demur as to the insertion of such books as Danby Seymour's 'Crimes,' Russell's 'Crimean War,' 'The Chemistry of Creation,' 'Bradshaw's Hand-book of Great Britain,' 'A Guide to Jewish Customs' and Kamper's 'History of Japan,' in a Guide-book to India. Others may doubt the expediency of referring the English traveller to volumes only procurable at Calcutta; but we pass on with an astonished smile to the Civilian's most frugal Residence Outfit. At the commencement of this we find the frugal man recommended to supply himself "with Stoeckeler's Patent Elevator and Observatory, which will enable him in his official capacity to obtain an accurate reconnaissance of all the districts in which he may be stationed; and in case of an attack, to guard against such prior to the advance of the natives, and which, in the present disturbed state of India, would have enabled officers to act promptly in cases of emergency." Mr. Bradshaw has a grammar of his own, and as this is one of the most favourable specimens, and he is here evidently on his mettle, we forbear criticism; only we must inform our readers that the elevating apparatus here mentioned, is a contrivance resembling a well-known toy, included in every box which children purchase. The frugal civilian, standing on this, will be jerked up into the air a hundred feet, where he will be excessively incommoded by the sun, and at the mercy of every vagabond Pandey who may get to the bottom of the machine. Hints of this kind make Mr. Bradshaw's book as pleasant as it is instructive. We therefore commend it to the reader, simply adding, that amongst its other excellencies it displays the most ingenious method of Headings that we have yet encountered. Let the

following be taken as to grammar and sense for what it is worth:—"Servants—which is one of the most difficult desiderata to effect in India, since it is almost next to an impossibility to make a searching inquiry into their characters, on account of the peculiar manner in which the hiring of domestics is effected in that country!"

*Lives of the Sovereigns of Russia.* By G. Fowler. 3 vols. (Low & Co.).—The author of these volumes little heeds of either earthly censure or earthly praise. Nevertheless, we feel real pleasure in stating of this, his last work, that it contains a very excellent and useful outline of the reigns of the sovereigns of Russia. Some such work has been long wanted, as it brings within small compass what can only otherwise be got at by wide and discursive reading. This work is not a dry compendium,—it is enlivened by illustrative anecdotes, and will meet, we hope, with the success it deserves, at least at the hands of those who wish to obtain, at small labour, a simple and interesting narrative of the annals of Russia.

*Jottings in Australia; or, Notes on the Flora and Fauna of Victoria. With a Catalogue of the more Common Plants, their Habitats and Dates of Flowering.* By Samuel Hannaford. (Melbourne, Blundell).—It has been Mr. Hannaford's pleasure to peep and botanize, and pry where birds and insects congregate, and collect algalogical specimens in the colony of Victoria, and to publish from time to time light natural history sketches. These he has reprinted in an interesting little volume, partly sketched from Gould, Brown, and Hervey, but partly also based on notes taken during summer wanderings by the writer himself. His chief object, he says, is to induce persons of understanding and studious habits to take healthy and agreeable exercise, and to this end he interweaves his book with blank pages—a plan which enables the scientific ramble to add his own observations to those which have been gracefully and intelligently recorded by Mr. Hannaford.

*Transactions of the National Association for the Promotion of Social Science, 1857.* (Parker & Son.)—In noticing the 'Inaugural Addresses of this Association' we remarked on the crotchety spirit and unreasoning faith in legislation which they indicated. Few of the papers in this selection are free from the same vices. But a more serious objection cannot fail to strike any one who will run over the table of contents of this bulky volume. The objects of the Association are clearly too wide for any practical results; nor does the editor's anticipatory answer to this objection appear to us of any force. We do not confound "isolated exertion with a division of labour," but surely the division of labour by which all human industry, mental or physical, becomes successful, implies a concentration more or less exclusive upon one object. A watch-spring maker would not study the theory of his art in a work embracing every kind of metal manufacture. All the sciences are intimately connected; but men who would further any one must content themselves with borrowing a few truths from the others, or at most with a rough knowledge of their principles. Social science, however, as understood by the Association, embraces every kind of knowledge which affects the happiness or well-being of men in society, from descriptions of the "Manuscript Treasures of the Country" to Physiology, Jurisprudence, and Political Economy. The result is, that even these "select papers" are in most cases merely abstracts too meagre to be useful to any one interested in the particular subject. Progress cannot be made in this way.

*Practical and Economical Cookery, with a Series of Bills of Fare; also, Directions for Carving and Trussing, &c.* By Mrs. Smith. (Chapman & Hall.)—Such a Mrs. Smith must have been a treasure—a pearl of price. How any family once possessing her could let her go away, like a fresh deal in a game of whist, we cannot imagine,—perhaps, but we decline speculation, the powers that rule the sub-lunary regions alone can tell; but in her portrait prefixed to the book she looks a benevolent, capable, mild, complacent ideal of a cook. We would venture to take her without a character. The receipts read well, but would require much skill and



practice to realize; but there is a sincere, genuine tone which would encourage us to try, and give us confidence to trust. We feel sure that if the result be not satisfactory, the fault is in the learner, not in the instructor.

*The Practice of Probate and Administration under 20 & 21 Vict. cap. 77; together with the Statute, and an Appendix containing the Rules and Orders issued by the Court of Probate, and the Tables of Fees.* By Charles Wycliffe Goodwin, Barrister. (Law Times Office).—The handbook before us possesses those virtues which may be looked for (generally in vain) in publications of this class. It is clear, concise, and well arranged,—and the statements concerning the law and practice relating to probate and administration are supported by sufficient reference to authorities. The author refers to a peculiarity in the statute, which has before excited some observation, in these words,—“The Act makes no provision for the transaction of non-contentious business in open Court, when the present race of advocates has died out.” This business none but advocates can transact under the Act. How are we to account for this? Does the legislature consider that the removal from the close atmosphere of Doctors Commons to the comparative air of Westminster will make the present advocates immortal? Or is it thought that since attorneys are allowed to practise in the new court all the business will speedily become contentious? Or, thirdly, did Parliament forget that advocates are mortal, and may we look for the usual “Act to amend the Act,” &c., as an addition to our little statute-book?

M. F. E. A. Gasc, whose edition of *La Fontaine* we had lately the satisfaction of recommending, has now produced another useful work: *Materials for French Composition*, consisting of a great variety of extracts from our best prose writers—particularly those of the present day—with notes to assist their translation into French. Advanced students could not have a better guide in their efforts to acquire a correct and idiomatic style of writing that language.—A good word is also justly due to *Publii Terentii Afri Andria*, by N. Traversa, B.A., which is based on the best texts, and contains a life of Terence, an account of the metres employed in this play, summaries of the scenes, and copious notes. These last are, if anything, more abundant than was necessary; but that is scarcely a fault, especially as the etymological and other information communicated is valuable. The summaries and translations of difficult passages are excellent.—*English Opposites and Correlatives*, by Rev. W. Edwards, is an alphabetical list of words, with one or more words of “opposite” meaning in a parallel column. Many of the words are too technical to be generally useful, and the so-called opposition of meaning is often rather fanciful than real. We see no great advantage in such a book.—There is more benefit to be derived from *A Handbook of the Scottish Language*, by Cleishbotham the Younger, which is simply a dictionary or glossary of Scotch terms.—Mackenzie's *Book-keeping for Solicitors, &c.*—R. J. Dixon's *Questions in Arithmetic*,—and Mrs. Edmonds's *Elementary Notes on Ancient History* do not call for any special remark.

Those who wish to get a sufficient knowledge of Greek to read the Greek Testament, may be much assisted by Mr. G. K. Gillespie's *Greek Testament Roots*, which is a selection of texts containing all the principal roots that occur throughout the whole Testament, with admirable notes and a parsing lexicon, full of etymological information. As a first reading-book for general students of Greek, it may be no less serviceable than to those above mentioned, whose aim is more limited. Whoever goes through it carefully will have a key to the whole of the Greek Testament, and be in a very favourable position for grappling with the difficulties of any Greek author.—A revised edition of Jaquemot's ‘Compendium of Chronology’ has been prepared by the Rev. J. Alcorn, M.A., under the title of *Chronology for Schools*. The Ancient History has been much abridged, and the Modern much enlarged—the latter too much, in our opinion; but, on the whole, the book is decidedly a deserving one.—*Latin Exercises (Supplementary Volume)*, as dictated by the late James Melvin, LL.D., with *Latin Idioms and Constructions*, by P. Calder, A.M., is a

sort of key to a work we have already introduced to our readers.—We doubt the practical utility of *he Theory and Practice of Composition*, by W. Hunter, LL.D. It is too difficult for boys, and yet not suitable for men. The attempt to cram English composition, logic, and rhetoric into one small manual fit for schools, was hardly likely to prove successful. As if the numerous technical words and phrases were not sufficiently puzzling, the confusion has been worse confounded by mixing Latin and French examples with the English.

## LIST OF NEW BOOKS.

Anthony's Footsteps to the History of England, 2nd ed. 3s. cl.  
Anthony's Footsteps to the History of France, 2nd ed. 3s. cl.  
Armstrong's Bella Sandford, 1s. 6d. cl.  
Bancroft's History of the United States, Vol. 7, 8vo. 14s. cl.  
Bohn's Historical Library, ‘Pepys's Diary,’ 4 vols. Vol. 1, 5s. cl.  
Bohn's Illustrated Library, ‘Krumpholtz's Parables,’ 5s. cl.  
Cassell's Art-Treasures Exhibition, 4to. 8s. cl.  
Choice Notes from ‘Notes and Queries,’ ‘History,’ 1s. 6d. cl.  
Christian Year, 97th ed. 8vo. 10s. 6d. cl.  
Cumming's Thy Word is Truth, 8vo. 5s. cl.  
DeLaMotte's Ornamental Alphabets, Ancient and Modern, 4s. cl.  
Dickens's Christmas, 1857, 1s. 6d. cl.  
Dickens's Cricket on the Hearth, 8vo. 1s. 6d. cl.  
Dickens's Works, Lib. Ed., Martin Chuzzlewit, Vol. 2, 6s. cl.  
East India Register and Army List for 1858, 2nd ed. 12mo. 10s.  
Family Friend (The), January to June, 1858, 12mo. 2s. 6d. cl.  
Gilbert's Art, its Scope and Purpose, 8vo. 1s. 6d. cl.  
Heygate's Catholic Antiquities, post 8vo. 5s. 6d. cl.  
Heygate's Scholar and the Trooper, 8vo. 5s. cl.  
Hoyte's Encyclopedia, or, Family Dictionary, Vol. 1, 13s. 6d.  
Humboldt's Commentaries, Books 1 to 4, trans. by Osgood, 12mo. 1s. 6d. cl.  
Huntingford's Voice of the Last Prophet, 8vo. 7s. cl.  
Kallisch's Commentary on the Old Testament, with a new Translation, Genesis, English, 12s. cl.  
Lang's Will be Marry Her?, 8vo. 2s. 6d. cl.  
London at Dinner, or, Where to Dine, 8vo. 1s. 6d. cl.  
Lyttton's (Lady Bulwer) World and His Wife, 3 vols. 31s. 6d. cl.  
Mills's History of British Literature, Vol. 7, post 8vo. 6s. cl.  
Notes on the Life of Christ, 12mo. 1s. 6d. cl.  
Perthes's Life and Times, 8vo. 6s. cl.  
Pollock's Apocryphal Gospels, Vol. 2, 8vo. 5s. cl.  
Procter's Legends and Lyrics, 8vo. 5s. cl.  
Rachel, Memoirs of, by Madame de B., 2 vols. post 8vo. 31s. cl.  
Railway Library, ‘Gleig's Country Curate,’ 2s. 6d. cl.  
Railway Library, ‘Marryat's Naval Officer,’ 1s. 6d. cl.  
Ragon's Symbolic French and English Vocabulary, 7th ed. 5s. cl.  
Smith's County Courts Practice, 3rd ed. post 8vo. 2s. 6d. cl.  
Tales by Author of ‘Amy Herbert,’ Vol. 6, ‘Cleave Hall,’ 3s. 6d. cl.  
Tales from Blackwood, Vol. 1, 8vo. 1s. 6d. cl.  
Thomson's Wanderings among Wild Flowers, 4th ed. illust. 5s. cl.  
Tillotson's Tales about Animals, 12mo. 3s. cl.  
Twelve Lent Lectures in St. George's, Bloomsbury, 1858, 8vo. 3s. cl.  
Westoby's Legal Guide for Residents in France, 8vo. 4s. 6d. cl.  
Westoby's Wills of British Subjects resident Abroad, 8vo. 3s.

## AMERICAN IMPORTATIONS.

Allen's Rules for Management of a Battalion, Rifle Muskets, 2s.  
Bartlett's New Method of Chess Notation, folio, sheet, 1s.  
Bartlett's Church and Congregation: A Plea for their Unity, 1s. 6d.  
Cleveland's Banking System of New York, 8vo. 35s. bd.  
Corio's Texts, 12mo. 1s. cl.  
Davidson's Lectures on Baptism and Communion, 12mo. 6s. cl.  
Fiege's Report of Commercial Relations of U.S. Vol. 2, 4to. 21. 2s.  
Francis's Old New York, 12mo. 1s. 6d. cl.  
Francis's Stability of the Lighthouse at Belle Isle, 4to. 5s. 6d. cl.  
Graham's Brief Longhand, 12mo. 3s. 6d. cl.  
Guyot's Meteorological and Physical Tables, 8vo. 14s. 6d. cl.  
Harve's Experimental Investigations of Spirit Manifestations, 12mo. 6d.  
Magellan's Own Book, 8vo. 6s. cl.  
Mason's French Grammar, 12mo. 7s. 6d. cl.  
Mann's Christianity in the Kitchen, 12mo. 4s. 6d. cl.  
Mason's Distribution of Wealth, 8vo. 6s. cl.  
New York Revival Pulpit, 12mo. 6s. cl.  
Olcott's Supplement to the Bible and the Bible, 12mo. 8s. 6d. cl.  
Our Little Ones in Heaven, 12mo. 3s. 6d. cl.  
Ritchie's Twin Roses, 12mo. 5s. cl.  
Sear's Athenæum, 12mo. 1s. 6d. cl.  
Walker's Money and Mixed Currency, 8vo. 2s. 6d. cl.

## RIGHTS OF AUTHORS.

50A, Albemarle Street, May 24.

CONSIDERING the friendly feelings towards me expressed by Mrs. Jameson (and which I sincerely reciprocate) in her letter published in last week's *Athenæum*,—considering that I am in constant communication with her,—and that “her attention was drawn by a friend” to the fact that a new edition of her ‘Lives of Italian Painters’ was announced in my lists,—it will appear somewhat strange that she never took the obvious step of writing to me on the subject, before resorting to the *éclat* of a public address to such a widely-circulated paper as yours.

If she had written to me she would have learned that I am not the proprietor of the copyright of her work,—so that the whole accusation as against me falls to the ground. I have merely published it to oblige a friend; but he, I am sure, would have been only too glad to listen to Mrs. Jameson's wishes to be allowed to revise her work, had she made them known in proper time and in a proper manner. I should then most certainly have seconded any such request of hers. After the work is printed and published this is rendered impossible, and Mrs. Jameson has no one but herself to blame that it is so. I am not aware of the circumstances under which the work was first published by Mr. Knight.

Being scrupulously careful to notify to authors

of any works belonging to me, whenever a new edition is required, it is somewhat painful to be held up to public obloquy by Mrs. Jameson without any previous inquiry whether I had really deserved such a “show-up” as she had prepared for me. I am pained also to think that the necessity of proving to Mrs. Jameson that she is not “an injured woman” forces me thus to bring forward her name; but as she has not hesitated to cast her imputations so publicly, I am compelled publicly to answer them.

JOHN MURRAY.

## LORD NORMANBY'S ROMANCE OF THE REVOLUTION.

May 26.

I have just been reading Lord Normanby's book on the Revolution. Your first notice of it had shown me that it was not good enough to be worth an hour of my time. Your second reference to it—with the very singular letter of the Messrs. Longman and the very triumphant answer of M. Louis Blanc—suggested to me that it might possibly come under another category, and be bad enough to be worth a glance. I have read some pages of it, and am convinced.

I am not going to interpose in a quarrel between Lord Normanby and M. Louis Blanc,—for the historian of the French Revolution has taken very good care of himself in your columns. But M. Louis Blanc is not, unfortunately, the only antagonist Lord Normanby will have to encounter. The project of taking M. de Lamartine as a source of historical evidence is droll,—and indeed silly and dangerous. For have we not his ‘Histoire des Girondins’ on our shelves? Have we not his immortal description of Wellington at Waterloo, capering and sabreing like a young cuirassier, and having seven horses killed under him? Have we not—but why go further?

Lord Normanby, in his own seed-time, wrote some novels—novels which are now remembered only by his enemies. I suppose it just possible that from early habit of mind he may feel a novelist's sympathy for invention, and may borrow from a poetical storyteller without compunction. But I shall ask public attention to a statement in Lord Normanby's book, the responsibility for which cannot be shifted to the shoulders of M. de Lamartine, nor of anybody else,—seeing that Lord Normanby was, and is, personally and officially, in possession of the truth as regards all the particular facts. I refer to his account of that very singular escape of the Royal Family from Paris—particularly of the King and Queen. Now I happen to know all the facts of this case as well as Lord Normanby—not better, not worse—and I say, and will show, that there is not one true circumstance in this annexed report:—

“The King and Queen arrived at Rouen, embarked on board the river boat, they then re-descended in it to Havre, but had to make a short stop from one quay to the other to get on board the English steamer. And here it was that the King was very near betraying himself by overacting the part of an English bourgeois anxious to return home. It was evidently of the utmost importance that, in a place where he was so likely to be personally known, he should keep himself quiet, and endeavour to escape observation. Instead of which, I hear he was bustling about, exclaiming loudly: ‘Where is Mrs. Smith? Where is my old woman? Come here, my dear.’ He was, in point of fact, recognized by a fishwife on the quay, who screamed out, ‘Tis the King, who is making his escape.’ But it was too late to stop him.”

Now, as I have said above, every circumstance of this statement is untrue. Louis Philippe did not embark at Rouen and drop down the Seine. He went on board a common ferry-boat at Honfleur, with an English gentleman, who passed as his nephew. The King and Queen of the French landed at Havre, parted, and went by different ways to the English steamer—the Queen with General Dumas, the King arm-in-arm with the English consul. Louis Philippe never saw the Queen again until they were safe out at sea. So much for the vulgar story of “Where is my old woman?”

But what follows is so very grave that I prefer—and you will prefer—to state it in the simplest words. A detailed report of these facts was sent off at once by the British Consul to Lord Normanby in Paris, and to the Minister of Foreign Affairs in London. Lord Palmerston at once laid this report before Her Majesty the Queen,—at whose command it was printed and deposited with the collection of historical papers at the Foreign Office. A copy of this printed report—making a second communication of the same facts—was sent to Lord Normanby in Paris!

Now why, with this authentic document in his hand, every detail of which he had had an opportunity of verifying, Lord Normanby should have thought it wise and fair to give such a totally different version of this tragical story, who shall tell? There are, I suppose, a thousand persons at least who know the truth from original information. Louis Philippe kept a journal, which hundreds have seen, and which the late Mr. Croker had the use of for an article in the *Quarterly Review*. The paper printed by the Queen's command lies at the Foreign Office. What can the friends and publishers of Lord Normanby say to this singular misrepresentation?

D.

## ROMANCE OF A PORTRAIT.

MAY it not be fairly presumed that had there been a portrait of Addison hung up in Holland House at the time Lysons wrote his description of that mansion, which was published in the third volume of 'The Environs of London,' in 1795, he would have mentioned it, as he enumerates some of the more interesting portraits, and particularly refers to Addison having died there?

Without the opportunity of seeing the painting by Kneller of Congreve, which is engraved by Faber for the Kit Kat Club, perhaps it may scarcely be fair to hazard an opinion, but so far as one can form a judgment from seeing the print only, I should distinctly say, that though the general aspect of it and the portrait of Sir Andrew Fountain bear some resemblance to each other, they are not intended for the same individual. There is far greater refinement in the form of the features of Sir Andrew than is seen in the print,—the nose being more delicate and less aquiline, and the mouth having a sweeter expression, which I think your intelligent Correspondent, W. M. T., will allow on a careful comparison.

W. H. C.

## OUR WEEKLY GOSSIP.

Messrs. E. & A. Evans, of the Strand, have discovered a copy of Newcourt's excessively rare Plan of London and Westminster, in the time of the Civil War, and have published it in *fac-simile*. This map is well known by name to antiquaries, for it has been mentioned by Gough and Vertue, and fully described by Bagford in a letter which Hearn prefixed to his Leland; but possibly not one in a thousand even of the magnates of Somerset House has ever seen it. Only one other copy was known, and that was in Paris. Of the interest of this plan it is well nigh superfluous to speak—it is so very great and so very obvious. Here is London nearly as it was in the days of Shakspeare, Donne and Jonson, wholly as it was in the time of Cromwell, Blake and Milton. Here are the streets through which the Ironsides strode singing psalms—the taverns in which the Cavaliers drank and swore—here is the place in which Charles laid down his head—there the spot on which Prynne and Bastwick suffered mutilation and the stocks. All sorts of places connected with the poets, theatres, lanes and alleys are still visible. There is the Gatehouse in which so many of them had been confined. Cheapside Cross is taken down—demolished in 1643 by a mob to the old London cry of No Popery. Charing Cross is still here—and, of course, the equestrian statue not here, but buried in John Ren's garden, waiting for happier times. The Great Pest Field (1603), near the present Golden Square, is not marked, which seems to show that it was already forgotten.

We are asked by a book-buyer who considers himself aggrieved by Mr. Bohn's non-completion of his announced edition of Defoe, to put this ques-

tion before publisher and reader. Mr. Bohn advertises an edition of 'Peppys's Diary' in four volumes:—are buyers to understand that the publisher holds himself at liberty to stop the publication at the second volume, should he have a trade or other reason for it? If this be once understood, our Correspondent thinks the reader will have no right to complain should he find himself with an incomplete work on his shelves.

Englishmen sow the dragon-teeth of type in every land to which they carry their energy and their genius—and in due season they spring up armed giants. Here is a newspaper from the Gold Coast—a small paper, something like the *Mercurius* of the Commonwealth—and called *The West African Herald*. It is not yet a giant—rather a manikin—but the infant Jove is already in rebellion, and he may in due time wield the thunderbolts—a Cape Coast Times curbing Accra and civilizing Ashantee with printers' ink. Success to our African brother!

The Germans beat us hollow,—not only in the zeal and interest they display, but in the expense to which they are willing to go for the illustration of Shakspeare. It is well known that the two earliest editions of 'Romeo and Juliet,' like the two earliest editions of 'Hamlet,' vary most materially; and Prof. Mommsen (who superintended so ably the last impression of Schlegel and Tieck's Shakspeare, including nearly all the important changes in Mr. Payne Collier's Folio, 1832) is now actually engaged upon a reprint, page for page, and line for line, of the Quartos of 'Romeo and Juliet' in 1597 and 1599;—one text is given upon one page, and the other upon the opposite page, so that *instant comparison can be made*. Another copy of the quarto 'Hamlet,' 1604, has lately turned up, and has been sold to a private gentleman, not at all engaged in letters, for a very large sum—as we hear and believe—more than 150*l*. The only other known copy of this impression was, we believe, formerly the property of John Philip Kemble, and now of his Grace the Duke of Devonshire.

An antiquarian Rambler writes:—

20th May, 1858.

"I am an idle dreamer, and love listlessly to lounge in places hallowed by the poetry of the past. Some short time since this spirit led me to the neighbourhood of Ockwells House, near Maidenhead, and I feel that all true lovers of antiquity will share my grief on finding that the most interesting *nocturne*,—the record of great names, the beautiful window with the armorial honours of important families—*was gone*. I would have entered, but the sad discovery checked me, and after a few inquiries as to the present owner of the property, I returned home doubting whether Wardour Street dealers had invaded the venerable house. I determined to ask you, Sir, for information on the matter, as it occurs to me that your journal, I think in the course of the year 1853, congratulated antiquaries on the probable restoration of this interesting building. Verily, in these latter days, the spirit of the antiquary is sadly wounded by the acquisitiveness of the collector. When is the window to be 'knocked down,' and will the family arms be sold in single lots, or, for uniformity's sake, will they be put up in pairs?—I have, &c.

F. S. A."

A petition emanating from the Society of Arts Committee will be presented to the House of Lords immediately after the holidays, praying an amendment of the Law of Artistic Copyright. The petition is signed, not only by artists, but by purchasers, publishers and others of every class interested in the production of works of Fine Art. The petition, it is understood, will lie for signature at the House of the Society of Arts until the end of next week.

The Munich committee formed to examine the value of the various (say more than 100) tragedies competing for the prize offered by the King of Bavaria for the best tragical production, has singled out two of the number—'Die Sabinerinnen' and 'Die Wittve des Agis,' for a closer contest. The first of these, 'The Sabinians,' has been represented at Munich, on the 19th of May, with a decided success; a representation of the competing tragedy,

'The Widow of Agis,' is to follow soon, and the voice of the public will then have to decide to which of the two dramas the palm is to be awarded.

"Three years," writes a Correspondent familiar with the building, "have made an enormous change in the Cathedral at Cologne; in two more, it is said that the edifice will be completed, all but the towers. The transepts are already at their full height—the walls of the nave also—the flying buttresses are in progress—the central portal and arch are outlined. What is then left is to finish these and the vaults, and to put on the roof. Some work, moreover, has been done at both towers. The more I see, the more I am confirmed in my idea, that when the inner space is completely thrown open the distance from portal to the choir, and thence to the high altar, may seem, owing to the vast height of the building, shorter than the eye will relish. Yet there is absolutely a plan on foot to cut the length in halves, after that old fashion in our English cathedrals, which was made necessary, it was long thought, by the forms of Protestant worship,—and to raise the new organ in the centre on a bridge of iron! This must be, surely, a suggestion of that Evil One who, as every child in Germany knows, has taken express and constant pains to spoil Cologne Cathedral. A measure more shocking to just taste could not be devised;—one which, it is to be hoped, will meet with strong and successful opposition.—Many are the pictures to be seen in such a place; but few can be more thoroughly picturesque than one I saw there the other May evening—a service to the Virgin, who, as all historians know, succeeded to Dame Venus as patroness of the month of flowers. The nave, at the end of which a temporary altar had been decked, was absolutely redolent with mimosas and azaleas,—and there streamed in from an upper window that red-orange evening glow which I have seen nowhere so rich as in the Rhineland. From the quire, which was closed, came the sound of several hymns to the Virgin, in some of which the congregation joined. After the poem, the burlesque—for the Jesuit sermon which followed this singing was as farcical and as familiar as if it had been designed to comfort a roving English Nonconformist, by reminding him that every land and every creed have their Spurgeons! It was a pity after such a scene to be flung by the homeliness and violence of the orator into the humour of inevitable contempt and sarcasm."

Our Neapolitan Correspondent writes in a gloomy strain. "Of excavations, literature, everything which, in fact, is connected with taste or intellectual progress in the Kingdom of the Two Sicilies," he says, "I can say literally nothing. Always backward, always in the dark—darkness is now almost palpable. I cannot mention a single work which has issued from the press during the last year which is worth the trouble of a notice, whilst the trash which is actually published in the form of small periodicals, shows, by its very puerility, the restrictions which are imposed on the expression of thought. As for excavations in a country which it would take all the Papal jewels to work, nothing is now being done by the Government,—the sole occupation of which appears to be to defend unjust claims, and protect itself from an oppressed and exasperated people. Sometimes one hears of a fine vase or statue turned up, but it is the result of an accident, and a planter of cabbages will bring to light a work of Art that it should have been the glory of a king to have discovered. To my remarks on the productions of the Neapolitan press, the periodical entitled *Giambattista Vico* is almost a solitary exception. It is published under the auspices of the Count of Syracuse, and in a country where thought is almost a crime, it does His Royal Highness infinite credit to have originated such a work. It is now entering on the second year of its existence, and it will not be out of season to venture one or two remarks on it. Of course, the very fact of its being under the auspices of royalty would secure it a certain amount of support, but I much doubt whether of that kind to insure its literary existence and influence,—for H. R. H. has always been regarded as a leader of the Opposition here, and therefore for the time



being as a Liberal, and in any work emanating from him the cloven foot would be suspected. The *Giambattista Vico*, therefore, is, perhaps, rather regarded as the standard of a party, though nothing of a party character appears in it, and many, perhaps, for that reason, may be indisposed to have anything to do with it. Again, another fact which would diminish the public interest in its favour is the quality of its matter. Despite its merit, it is rather unreadable to the masses, and must needs be limited to the very few. I give you as a specimen of its contents the titles of several articles in the number for March. The most popular subject is 'The Countess Matilda and the Roman Pontiffs,'—but it has been continued in every number since its commencement. 'Of the Life and Doctrine of St. Justin, the Philosopher and Martyr,'—'Regarding a Cuman Inscription,'—'Thoughts regarding the mode of Writing the History of the Sciences, and particularly of Mathematical Science, with a Glance at the History of Geometry,'—'Period of Meteors, its analogy with the Period in all the Maladies of Man, Influence of the Astral Periods on Meteors and on Maladies,' This is a fair average view of the class of subjects treated of, and it is easy to see that in any country such a work must be of limited circulation,—how much more so in the Kingdom of the Two Sicilies. I have always regretted, therefore, that this "experiment" in Naples was not of a more popular character, so as to command a more extensive interest and influence. There are, I am aware, two obstacles to such a plan, and one is that it would be difficult to treat any subject of social and living interest in such a way as to escape the "delenda est" of the Censor,—and another that for that reason the Neapolitan mind has been so long accustomed to think in certain channels that it could not easily follow another current. —The Count of Syracuse has been modelling a statue of the great Neapolitan philosopher Giambattista Vico, —and the story runs that it was meant as an ornament and an honour for the Villa Reale, but that on application for permission to place it there it was refused, on the ground that the ideas of Spanish etiquette only admitted the statues of royal personages. Thus, in the Pantheon of Naples a questionable Europa, or a drunken Faun, and other great personages who have not the excuse of drunkenness, can get admission when a Vico is excluded. My remarks regard the moral question, independently of artistic merit of the statues.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN. Admission, (from Eight till Seven o'clock), 1s.; Catalogues, 1s. JOHN PRESCOTT KNIGHT R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The Fifty-fourth Annual Exhibition is NOW OPEN at their Gallery, 5, Pall Mall East (close to the Foreign Office), from Nine till Dusk. Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-FOURTH ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Tickets, 5s. each. JAMES FAHEY, Secretary.

FRENCH EXHIBITION.—THE FIFTH ANNUAL EXHIBITION OF PICTURES by Modern Artists of the French School IS OPEN to the Public, at the French Gallery, 190, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d. each. Open from 9 to 6 daily.

PHOTOGRAPHIC SOCIETY.—THE FIFTH ANNUAL EXHIBITION OF PHOTOGRAPHS IS NOW OPEN, daily, at No. 1, New Coventry Street, Piccadilly.—Admission, 10 till 5; admission, 1s. Evenings from 7 till 10; admission, 5d.

N.B. The Exhibition will not be Open to the Public on the Evening of Tuesday next, in consequence of the ordinary Meeting of the Society.

NOW OPEN, THE SECOND ANNUAL EXHIBITION OF MESSRS. DICKINSON'S GALLERIES OF CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission, 1s.—114, New Bond Street.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VESUVIUS, EVERY NIGHT (except Saturday) at 8, and Tuesday, Thursday, and Saturday Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

ROYAL POLYTECHNIC.—WHITSUNTIDE HOLIDAYS.—Engagement of the "CELEBRATED COLOURED OPERA TROUPE" (eight in number, who will give their Entertainment of RAPID NEGRO MUSIC and CHARACTER in the COURT DRESS OF KING GEORGE the SECOND, every Evening at Eight; and MORNING PERFORMANCES on Thursday and Saturday at a Quarter to Three).—A CONTINENTAL TRIP; or, WHERE TO GO? and WHAT TO SEE? illustrated by a magnificent Moving Diorama, painted by CHARLES MANNING, Esq. of Her Majesty's Theatre. J. D. MANNING, Esq. will officiate as Continental Guide. Every Morning at Four, and Evenings at Nine.—Popular Lectures by J. H. PARRIS, Esq., the Dissolving View, and the whole of the varied Polytechnic Specialties, as usual.—Admission (as before) to the whole, 1s.; Children under ten and Schools, Half-price.

MR. CHARLES DICKENS WILL READ HIS 'CHIMES' on THURSDAY EVENING, June 3, at Eight o'clock, and his 'CHRISTMAS CAROL' on WEDNESDAY AFTERNOON, June 3, at Three o'clock, at ST. MARTIN'S HALL. Each Reading will last two hours. Stalls (numbered and reserved), 5s.; Area and Galleries, 3s. 6d.; Unreserved Seats, 1s. Tickets to be had at Messrs. Chapman & Hall's, Publishers, 193, Piccadilly; and at St. Martin's Hall, Long Acre.

DR. KAHN'S ANATOMICAL AND PATHOLOGICAL MUSEUM, 3, Titchborne-street, opposite the Haymarket.—Lectures daily by Dr. Kahn at Three; and by Dr. Sexton at a Quarter past One, at Four, and, 'On Diseases of the Skin,' at Eight. Open from Twelve till Five, and from Seven till Ten. Admission, One Shilling.—Dr. Kahn's Nine Lectures on the Philosophy of Marriage, &c., sent post free on receipt of twelve stamps.

## SCIENTIFIC

## SOCIETIES.

GEOGRAPHICAL.—May 24.—Anniversary Meeting.—Sir R. I. Murchison, President, in the chair.

—The Council Report, showing the very favourable state of the Society's affairs, was read, from which it appears that since the last Anniversary 166 Ordinary, 3 Honorary and 2 Corresponding Members have been elected; and during the same period 18 Ordinary, 2 Honorary and 1 Corresponding Members are included in the list of deceased. The state of the finances indicated a material improvement in every branch of revenue susceptible of increase, and it appears that in addition to its property and very valuable collections in Whitehall Place, the Society's permanent fund now amounts to 3,500l.—The President explained the ground of the award of the Royal premium, and handed the Patron's or Victoria gold medal to his excellency the Hon. G. M. Dallas, on behalf of Prof. Alexander Dallas Bache, Superintendent of the United States Coast Survey, for his extensive and most accurate surveys of America, and for the additions made by him to our knowledge of geography and hydrography.—The Patron's gold medal was presented to Capt. R. Collinson, R.N., C.B., for his successful discoveries in the Arctic Regions, and for having, in Her Majesty's ship Enterprise, penetrated further to the eastward, through Behring Strait, than had been reached by any other vessel.

GEOLOGICAL.—May 12.—Prof. Phillips, President, in the chair.—W. Jamez, Esq. and E. Cavell, Esq. were elected Fellows.—The following communications were read:—'On some of the Glacial Phenomena of Canada and of the North-Eastern Provinces of the United States during the Drift Period,' by Prof. A. C. Ramsay.—'On Lamination and Cleavage occasioned by the mutual Position of the Particles of Rocks while in irregular Motion,' by G. P. Scrope, Esq., M.P.

ASIATIC.—May 15.—Anniversary Meeting.—Prof. H. H. Wilson in the chair.—An Annual Report from the Council was read, in which it was stated that no very material alteration in the condition of the Society has taken place during the year. The Society had, however, lost some valued Members by death; among whom Dr. John Forbes Royle was especially mentioned, and a biographical notice of him was given. The Report of the Auditors on the financial position of the Society was then read, from which it appeared that a sum of 212l. 4s. 4d. remained in the bankers' hands, in favour of the Society, at the end of 1857; and that a balance of at least an equal amount was anticipated at the end of the present year. The Reports of the Council and Auditors were unanimously agreed to and ordered to be printed; and votes of thanks were passed to the Council and officers for their services during the past year. In proposing a vote of thanks to Prof. Wilson, the President, whose term of office has expired, Mr. J. C. Marshman remarked upon the eminent career of Prof. Wilson as an Orientalist, and of the benefits conferred upon the Society by its connexion with that gentleman; trusting that on the next occasion of a vacancy in the office, the Society might again have him for their President.—Prof. Wilson, in a short address, acknowledged the compliment paid to him; and observed that, at his stage of life, he could hardly look forward to a period of three years for a resumption of the office he was now about to quit; but that, nevertheless, the Society might be assured that whatever services he could render it at any time would be most willingly given.—A

recommendation from the Council to admit the recently-formed Literary and Scientific Society of Shanghai, as a branch of the Royal Asiatic Society, was unanimously agreed to.—The Meeting then proceeded to ballot for officers and Council, and the following Members were declared unanimously elected:—President, Col. W. H. Sykes, M.P.; Director, Prof. H. H. Wilson; Vice-President, Sir H. C. Rawlinson, M.P.; Treasurer, R. Clarke, Esq.; Secretary, E. Morris, Esq.; Librarian, J. Shakespear, Esq.; Council, A. Ashpitel, Esq., N. B. E. Baillie, Esq., J. W. Bosanquet, Esq., Lieut. Gen. Briggs, W. J. Eastwick, Esq., Col. Everest, J. Fergusson, Esq., S. Gregson, Esq., M.P., the Right Hon. Holt Mackenzie, J. C. Marshman, Esq., H. T. Prinsep, Esq., Sir J. Sheil, Lord Viscount Strangford, E. Thomas, Esq., and W. S. W. Vaux, Esq.

SOCIETY OF ANTIQUARIES.—May 20.—J. Hunter, Esq., V.P., in the chair.—Mr. J. T. Jeffcock and the Right Hon. T. H. S. Sotheron-Estcourt were elected Fellows.—The Rev. T. Hugo exhibited an ancient bone skate found in Moorfield.—The reading of Lord Coningsby's 'History of Parties in the Reign of Queen Anne,' communicated by Sir Henry Ellis, was resumed and concluded.

ROYAL SOCIETY OF LITERATURE.—May 17.—The Bishop of St. David's, President, in the chair.—The Bishop of St. David's read a paper, 'On some Traditions relating to the Submersion of Ancient Cities,' in which he pointed out the remarkable resemblance between the different legends relating to this subject, though they may have sprung up, often after long intervals of time, or may belong to regions very remote from one another. Thus, the same legendary tale of the destruction of cities by the Divine vengeance, as the consequence of impious or overweening pride, is found in all parts of the world, from Ireland to Abyssinia,—in the mouths of the peasantry at Albano, and among the black tribes with whom Dr. Livingstone has made his readers acquainted. The same fact is exhibited in the ancient legends attaching to the House of Tantalus, and to Boetia and the Lake Copais, a scene where the same physical circumstances are still in existence which gave force and illustration to the stories of remote antiquity.—Mr. Cyril Graham gave 'An Account of some Researches he had lately made in the District of Syria, east of the Hauran,' in which region he has met with very extensive remains of primitive cities, the houses and walls of which, in many instances, remain as fresh and uninjured as if the towns had been recently abandoned. Mr. Graham met with a great number of inscriptions in Greek and other languages, some of which appear to be written in a character not as yet deciphered.

ENTOMOLOGICAL.—April 5.—J. O. Westwood, Esq., V.P., in the chair.—Mr. Stevens exhibited a specimen of *Papilio Ulysses*, taken by Mr. Wallace in Aru.—Mr. J. W. Douglas exhibited some Coleoptera taken in nests of *Formica rufa*, including *Saprinus piceus*, *Dendrophilus pygmaeus*, *Leptacinus formicetorum* and *Thiasophila angulata*.—Mr. Squire exhibited a specimen of *Harpalus serrus*, taken last autumn by Mr. F. Smith, near Deal.—Mr. Janson exhibited *Oryctes ruficornis*, a species new to this country, *Hygromora dimidiata*, *Stenus picipennis* and *Ichnodes sanguinicollis*, all taken within a few miles of the metropolis.—Mr. Waterhouse exhibited the following Coleoptera hitherto unrecorded as British, viz., *Hister marginatus*, *Saprinus immundus*, *S. mutillicus*, *Acritus nigricornis*, and *Caloderia riparia*; also the following new species, of which he read descriptions, *Oxyptoda nigrina*, *O. nigri-fusca*, *Hosodonta plumbea* and *H. imbecilla*.—Mr. Tegetmeier exhibited a bee-hive of his own construction, and explained its advantages over the ordinary bar-hives. It consists of two or more boxes placed on each other, provided with moveable bars, having long slides between them running in grooves in the sides of the bars, thus maintaining them in their proper position, yet affording the utmost facilities for their removal with any portion of the comb.—The publication of Part VII. of the fourth volume of the *Society's Transactions* was announced.



May 3.—Dr. J. E. Gray, President, in the chair.—Messrs. R. M'Lachlan, A. Boot and J. Stevens were elected Members.—Mr. W. F. Evans exhibited the living larva and imago of a species of *Prypnus*, found in bulbous roots received from the Cape of Good Hope.—Mr. Francis exhibited *Ocyptus Cyanus*, *Anchomenus latus*, and other Coleoptera taken near Folkestone.—Mr. Stevens exhibited some beautiful Lepidoptera from Amboyna, amongst which were both sexes of *Papilio Ulysses*, *Papilio Codrus*, and numerous Pierids.—Mr. Stainton exhibited a new species of *Cemistoma*, bred by Mr. G. Wailes from larvae found on *Genista tinctoria*.—Mr. Shepherd exhibited specimens of *Stenus solutus* taken near London.—Mr. Janson exhibited *Oides Helopoides*, *Badister peltatus*, *Cossonus linearis* and *Lathrobium punctatum*, recently taken in the neighbourhood of London.—Mr. Smith exhibited a *Stylops*, bred from a living example of *Andrina fusca*.—Mr. Waterhouse exhibited some rare Coleoptera recently taken by himself and Dr. Power, and read a description of a new species of *Oxyptoda* taken by Mr. Morris Young near Paisley.—The following papers were read by the Secretaries, 'On the Habits of *Pandora prola*, &c.', by Mr. H. W. Bates, in which the author describes the habits of this remarkable genus of Butterflies as observed by him at St. Paulo on the Upper Amazons; 'A Disputed Case of Priority of Nomenclature,' by Mr. A. R. Wallace, written from Amboyna, and pointing out the errors committed by Linnaeus and subsequent authors in the genus *Ornithoptera*; 'Descriptions of Six New Species of British Neuroptera,' by Dr. Hagen; 'Notes on *Scolytus destructor*,' by Mr. E. Newman.

CHEMICAL.—April 15.—Dr. Lyon Playfair, C.B., President, in the chair.—Messrs. T. Thomas, J. Thomson, and J. Hindle were elected Fellows.—Dr. Odling, Hon. Sec., read the first part of a paper, 'On Atoms and Equivalents.'

May 6.—Dr. Miller, V.P., in the chair.—Messrs. R. Johnson, S. Stoikowitsch, C. O'Neill, T. Toase, A. Binyon, and E. Davies were elected Fellows, and Dr. M. Von Bose an Associate.—The reading of Dr. Odling's paper was resumed.

PHILOLOGICAL.—May 6.—J. Kennedy, Esq., in the chair.—C. Saunders, Esq., and the Rev. H. J. Clarke, were elected Members.—The papers read were 'On Connexions between African and European Etymology,' by H. Wedgwood, Esq.—'On the Derivation of the name *Agrrippa*,' by T. Aufrecht, Esq.—'On the Derivation and Meaning of the word *Labor*,' by Prof. H. Key.

May 20.—An Anniversary Meeting.—H. Wedgwood, Esq., in the chair.—The Treasurer's Cash Account, as audited, was read and adopted.—The following Members were elected Officers of the Society for the ensuing year:—President, The Bishop of St. David's; Vice-Presidents, The Bishop of London, Lord Lyttelton, Master of Caius, Prof. H. H. Wilson; Ordinary Members of Council, T. Aufrecht, Esq., C. Clarke, Esq., P. J. Chabot, Esq., H. Coleridge, Esq., the Rev. J. Davies, Sir J. F. Davis, Bart., E. B. Eastwick, Esq., T. Goldstucker, Esq., the Rev. Dr. Hawtrey, J. P. Hicks, Esq., J. Kennedy, Esq., R. G. Latham, Esq., the Rev. W. Linwood, Esq., H. Malden, the Rev. J. J. S. Perowne, F. Pulazky, Esq., the Rev. A. P. Stanley, the Very Rev. Dean Trench, W. Stokes, Esq., T. Watts, Esq.; Treasurer, H. Wedgwood, Esq.; Honorary Secretaries, T. H. Key, Esq., and F. J. Furnival, Esq.—The paper read was:—'On some Etymological Defects in our English Dictionaries,' by J. Kennedy, Esq.

ROYAL INSTITUTION.—April 30.—The Duke of Northumberland, K.G., President, in the chair.—'On the Geological Causes that have influenced the Scenery of Canada and the North-Eastern Provinces of the United States,' by Prof. A. C. Ramsay.

SOCIETY OF ARTS.—May 26.—H. T. Hope, Esq., in the chair.—The following gentlemen were elected Members:—Messrs. R. W. Binns, H. Branthwaite, W. Brown, J. J. De Mord, J. Snowball, J. Stickney, jun., W. Wilson, H. White and N. Wood.—The paper read was 'On the Influence

exercised on Ceramic Manufactures by the late Mr. Herbert Minton,' by Mr. M. Digby Wyatt.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. British Architects, 8.  
Tues. Photographic, 8.  
— Royal Institution, 8.—'On the History of Italy during the Middle Ages,' by Dr. Lacaita.  
Wed. Ethnological, 8.—'On the Frontal View of the Skull generally, and particularly on the Form of the Anterior Nasal Aperture, as a means of assisting in distinguishing the Various Races of Men,' by Dr. Williamson.  
Thurs. Zoological, 8.—General.  
— Linnaean, 8.  
— Society of Antiquaries, 8.  
— Royal, 4.—Election of Fellows.  
— Philological, 8.  
— Chemical, 8.—'On the Composition and Analysis of Black Ash or Ball Soda,' by Mr. Kynaston.—'On Nitrite of Amyl and its Derivatives,' by Mr. Guthrie.  
Fri. Royal Institution, 8.—'On the Mer de Glace,' by Prof. Tyndall.  
— Archaeological Institute, 4.  
Sat. Royal Institution, 8.—'On the Vegetable Kingdom in its Relations to the Life of Man,' by Dr. Laakester.  
— Asiatic, 2.  
— Institute of Actuaries, 3.—Annual General Meeting.

#### FINE ARTS

##### A NEW ROOM-FULL OF PICTURES.

FOR a few days past the public have had an opportunity of examining the Florentine pictures recently acquired by the National Gallery, and already mentioned in the *Athenæum* of January last [ante, p. 55]. The small apartments on either hand at the top of the stairs and the narrow gallery between them are now almost monopolized by pictures of the early German and Italian schools. The room to the right is exclusively devoted to Italian Art at the first golden period of its history,—not when the hand and mind were conjointly at their best, but when gold was the surface upon which all subjects were painted, and when the elaborately patterned field of the bright metal even exceeded in extent the gay and well-massed colours employed upon draperies and accessories. The architectural significance of an altar-piece is now to be seen fully and for the first time in England. Even the ordinary arrangement of an altar-piece with its predella was unknown before the acquisition of certain pictures in October last [*Athen.* No. 1566], and these in fact belonged to a comparatively very late time, when the chief portions of the altar-pieces were separated by pilasters, instead of being united by hinges as in the oldest Triptychs. The Roselli and Lippi pictures bought last year are of the Renaissance period, with pilasters and heavy cornices, which efface all notion of the old construction. A complete example of the simple folding-doors, or wings, on each side of a gabled picture is now to be seen in No. 566, a small picture by Duccio da Siena. Of the more elaborate amplifications of this arrangement, we shall speak presently. A curious painting claims our first notice among these newly-acquired pictures, as an accredited monument of an early date, long known and referred to, although in fact a mere wreck; and one which even when in its most perfect condition, never could have been otherwise than hideously ugly.

It served originally as an antependium, or altar-front, in the Church of the Nuns of St. Margaret at Florence,—and there was seen and described by Vasari. Strange and rude as this work now appears, it deserves attention as an indication of the degradation which Art reached in those days,—and we may console ourselves with the belief that, at that very same period, our own King Henry the Third was employing painters of a more original genius and ability, in the persons of Edward and William of Westminster, William of Florence, and Walter of Durham in our own country. They did not, at all events, as far as may be inferred from the vestiges of their style, recognize the Byzantine or Greek traditions. They painted historical scenes, and treated them freely and independently. This brown altar-frontal curiosity is signed, although not dated, 'MARGARITON DE ARITONME FECIT' below the principal central group, and is the work of an Italian artist, Margaritone d'Arezzo, born four years before Cimabue.

The entire extent presents one flat surface of tempera figures upon a jappaned-looking sheet of gold laid upon linen glued to wood. With the exception of a very rude moulding to the border,

at the extreme edge, there is no variety of surface whatever.

'The Virgin and Child' appear in the centre, within a heavy, black, vesica frame, like an initial letter with patterns of white and red upon the black. The cushioned throne upon which the Virgin is seated terminates in a monster at each end. Her crown of gold, drawn without any curved lines, is surmounted with three *fleurs-de-lis*, and at each side, beyond the ears, a pendant reversed *fleur-de-lis* is also to be remarked. The head and shoulders are enveloped in a black mantle—the under-dress is red. The infant Saviour in her lap is unnaturally old-looking: the hair of the head is arranged in three tufts, one in the centre and one on each temple. His figure is wrapped in a very full brown pallium. The volume in his left hand, a classic roll, tied in two places with black cord, making the form of an X, resembles the *volumen* seen in the early mosaics and among the Catacomb paintings. The action of blessing adopted in the raised right hand is according to the Byzantine form of ritual. Two angels on the gold ground hover within the black vesica,—and in each spandril formed outside the curve of the vesica is a symbol of an Evangelist. The remaining space to the right and left is divided into eight panels, four on each side, in two rows. The first to the left, above, is, 1, 'The Birth of the Virgin,' 2, 'St. John in the Cauldron of Boiling Oil,'—3, 'The Martyrdom of St. Catherine,' and angels depositing her body on Mount Sinai,—4, 'St. Nicholas in the Ship,'—5, 'St. John revives Drusiana,'—6, 'St. Benedict stretched upon Roses,'—7, 'St. Nicholas of Bari liberating some Captives,'—8, 'St. Margaret swallowed and disgorged by a Dragon.' The subject of each compartment is written above it. The general colouring has a strange brownish appearance, with much crude red and no blue, and high lights of opaque white only.

No. 566, the Triptych we have alluded to, is by Duccio da Siena, a contemporary with Cimabue, although somewhat younger. The centre compartment, within an arched recess, displays a half-length standing figure of the Madonna, clad in a pale blue hood and mantle, holding the infant Saviour in her arms, whose under-vest is white enwrap in an outer purple robe. Four angels, two with incense and two in adoration, hover at the sides. On the left wing, a full-length standing figure of St. Dominic. On the opposite side, a female saint, a princess, but name uncertain, holding a small blue cross. The outside of the leaves is destitute of pictorial device. In the centre of the flat gold gable over the arch is a half-length figure of David, with book and three prophets on each side,—the left-hand one being Daniel. This little relic may be regarded as a pure and thoroughly characteristic specimen of the Art then in vogue among the Sieneze. Very green shadows and half tints to the flesh, rendered still more ghastly by crimson cheeks and salmon-coloured high lights, with slightly aquiline form of nose, prove a direct inheritance from Byzantium. The general tone of the picture and its finish contrast most strikingly with that of the Margaritone we have dwelt upon.

No. 565, a colossal half-length figure of the Madonna enthroned, holding the infant Saviour and attended by six angels, is as good a specimen of the illustrious Cimabue as we can hope to obtain. The colossal proportions, seen as they now are on the upper part of the west wall of the apartment, have a very impressive character. The modelling of the forms is soft and tender, but the shadows are not so green as in the artist's famous picture in Santa Maria Novella, at Florence. Here they are more decidedly grey. The same formation of the eyes and well-defined lips which were never adopted by his famous successor, Giotto, will at once be recognized. This picture is said to be part of the Madonna which Vasari saw in Santa Croce, at Florence; but the intervening steps of evidence are by no means conclusive.

Giotto himself is not directly represented among the new acquisitions,—but No. 566 is a bright and clear specimen of his school, superior indeed to the one recently exhibited by Mr. Davenport Bromley, at the Manchester Exhibition, although far below

'The Death of the Virgin,' which he contributed last year at the British Institution. The subject of the picture before us is 'The Coronation of the Virgin.' Four angels kneel at the foot of the steps, two of them holding vases or cruet in the centre.

A large Crucifix, No. 567, over the entrance door, by Segna di Buonaventura, a pupil of Duccio, shows a decided adherence to the old Greek types. The extremities of the cross, as in similar works by Giunta Pisano, are enlarged into square pannels, and contain on either side a half-length figure of the Virgin and St. John. The round nimbus, or glory, to the head of the Saviour actually projects in the upper part like a penthouse. The feet are transixed with one nail, and, in that respect, a departure from the old Byzantine forms.

No. 579, a very remarkable Altar-piece, dated 1322, and complete in all its parts, is assigned to Taddeo Gaddi, the godson and pupil of Giotto. Here we meet with an instance of various ranges of smaller subjects, and little figures deep set in small medallions or roundels above the principal and central compositions. In the middle is the Baptism of the Saviour. The Holy Spirit appears in the form of a dove hovering between the figure of the Saviour and a personification of the Almighty above bending over in a form as youthful as that in which the Saviour himself is usually represented. The landscape accessories are very carefully elaborated; but the complete study of nature had not yet been attained: instead of an expanse of blue sky, the rocks and trees show their sharp edges against a plain, flat surface of burnished gold, a mode of treatment, even in interior scenes where the sky appears through open windows, by no means rare. Fainstaking study, however, will be recognized in the drawing of the fish which sport among the waves of the river Jordan. Full-length figures of St. Peter and St. Paul flank this central subject; and in the upper range, or distinct flat superstructures, we find the Almighty with the keys, and a blue disk bearing ten gold stars seated majestically in the centre. To the left is the Virgin Mary, and to the right Isaiah with his scroll, or label, inscribed with the usual words.

The predella is enriched with various subjects. The first to the left a small full-length figure of St. Benedict with the Scourge. 2. The Angel appearing to Zacharias. 3. The Birth of St. John. 4. The King's Supper, Salome dancing, and the decollation of St. John. 5. Herodias seated, receiving the Head of St. John in a Charger from her Daughter kneeling. 6. St. Romualdo, with book and crutch, corresponding with St. Benedict at the opposite extremity.

The most imposing example in the whole collection is an Altar-piece, or Nos. 569—573, forming a retable, which has been judiciously placed immediately facing the door. Pinnacles, superstructures, cusps, mouldings, spirally fluted columns, circular and square pannels, all of the brightest burnished gold, are here most elaborately combined. Indeed, the actual brightness of these architectural frames impairs the effect of the gold belonging to the pictures themselves. London atmosphere, it is true, will soon tone all down; but, as the change will extend equally over all, the older portions will only become still darker, and thus the contrast will never be obviated. Unfortunately, the various parts have not been kept together on one wall; the subordinate portions have been distributed in various parts of the room. This is to be regretted, as so extensive a series would at first glance be not only impressive, but the relative significance of the subjects selected for representation would have been better understood. It would collectively have afforded the best elucidation of the old scheme of theology, and rivalled the celebrated altar-pieces in the Rinuccini Chapel in Santa Croce, at Florence, and the one painted for the Convent of S. Chiara, at Venice. This extensive work of the great sculptor-painter, Andrea Orcagna, was originally executed for the Church of S. Pietro Maggiore, at Florence. The three large central compartments are filled with the subject of the Coronation of the Virgin, attended by numerous angels, and rows of kneeling saints on each side. The admirable state of these pictures and brilliancy of the colours will win favour with

many that would not devote a thought upon them on other grounds. The other compartments distributed in various parts of the room are all smaller, each painted upon a gold ground, and surmounted by a pointed arch with deep mouldings, and flanked at each side by double columns with spiral flutings. Nos. 570—2, The Holy Trinity and Adoring Angels; No. 573, The Nativity; No. 574, Adoration of the Magi; No. 575, The Resurrection; No. 576, The three Marias at the Sepulchre; No. 577, The Ascension; No. 578, The Descent of the Holy Ghost. The treatment of the latter subject is purely Florentine. The Apostles and Virgin Mary are all represented as in the balcony of a house, like the orchestra of a modern music-room.

No. 580. A large and still more elaborate Altar-piece, although less extensive than the Orcagna one last particularized. It has also gables and medallions, a predella and side projections, or buttresses, which are adorned with pannels in different tiers, containing small full-length figures, which arrangement serves well to account for the immense number of similar small paintings of secondary merit dispersed in various places, and assignable to this period. The author of this altar-piece is Jacopo di Casentino, a pupil of Taddeo Gaddi, and the instructor of Spinello Aretino. The main central portion is a very curious and rare subject. It represents St. John the Evangelist as an old man in a chasuble, being lifted up out of the grave by the Almighty and the Fathers of the Church. The square open grave at the foot of an altar may be seen in the lower part of the picture, where he had lain down to sleep, like Enoch and Elijah, not in death, till the second coming of Christ. This subject was more readily adopted in the Greek Church, but will be found minutely related in the 'Aurea Legenda,' and illustrated in one of the early block-books. In the central compartment of the summit is seen the Holy Trinity, the Almighty supporting the crucifix, and the dove between them. In the left-hand upper compartment the Virgin turned towards the announcing angel Gabriel, who occupies the right-hand compartment. Between the Holy Trinity and the Assumption of St. John, below, is represented the descent of the Saviour into Hades, where he is seen with the banner of Redemption liberating the Patriarchs, in accordance with the traditional modes of representation. The gates of Hell have been thrown down, and the demon sprawls helplessly beneath them. St. John the Baptist is, as usual, prominent among those to be delivered, and where in Greek Art the Emperor and Empress used to be carefully introduced, the Italian artist has substituted a small armed warrior, who, as he has no nimbus round his head, may possibly be intended for the donor of the altar-piece. In this central subject the floating figure of the Saviour is made to come within a circular medallion, the rest of the scene being painted on the flat architectural face surrounding it. In a medallion to the left a half-length figure of St. Michael. To the right half figures of Tobias and the angel.

In the large compartment to the left of the Assumption of St. John is a company of standing figures, St. Bernard, St. Benedict, Sta. Scholastica, and St. John the Baptist. In the right-hand compartment St. Peter, St. Romualdo, St. Catherine, and St. Jerome. The central subject of the predella is St. John sleeping in the Island of Patmos, four lions turned towards him are being kept down by angels. Above the Evangelist is seated a majestic figure in white, holding a scythe on his knees. A dragon issues from the centre to the right in pursuit of a woman, who seems escaping with a child. On either side of the centre St. John baptizing and the Evangelist in the cauldron of boiling oil. The figures decorating the pannels of the left-hand buttress are, beginning at the top, in a circular medallion, half-length Saint with a book, in upright pannels, St. Cosmo full length, St. Francis with a cross, and lowest (on a line with the predella) St. Apollonia holding a tooth in a pair of pincers. The upper medallion of right-hand buttress contained a half-length figure of St. Nicholas, with the three balls and stole; and, in pannels below, St. Damian, St. Margaret, and St. Verdiana, a Florentine saint

corresponding with St. Apollonia at the opposite end.

We shall speak of the other acquisitions another day.

#### PHOTOGRAPHIC SOCIETY.

THE fifth annual Exhibition of Photographs and Daguerreotypes is now exhibiting at some very dark rooms in Coventry Street, Piccadilly.

We cannot conceive what has led to the Society opening a new Exhibition ere the last is well cleared off at Kensington. One in spring and one in autumn is all very well for a robust young art needing public demonstrations to gauge and sound its progress, and to judge and decide its claims to attention as a science and an art mixed or combined. We have also to complain of the Exhibition being crowded with well-known photographs already exhibited and criticized,—whereas, in all other Exhibitions, as the Academy, *par exemple*, it is held a *sine qua non* that no work sent has been hitherto out of the studio, or at least, even in our mere market-place picture-shows, that no work sent has ever been before in the room where it is requested to be hung.

Unable to classify artists, we must consider the subjects in classes,—and we begin with Mr. Thurston Thompson's wonderful *Virgin and Child*, by Luca della Robbia (No. 55), which, whether for soft play of light and shade, soundness, or purity of tone, is one of the finest and most beautiful copies of modelled work we have ever seen. The cunning chemist has caught the beaming glow and joy, the holy content and dignity, of Della Robbia's happiest moments.—And only inferior because the subject is harsher and sterner is Mr. Roger Fenton's *Julius Cesar* (72), from the British Museum marble,—a grand Roman feeling swelling the conquering chin, the gripping mouth, and the wrung, worn cheek. As for his *Clyte* (73), that queen of all Roman womanhood, that sorrowing, pious beauty, who might be a Lucretia still pure or a vestal virgin of the heroic times, it is matchless. His *Venus* (52) is a petrified enchantress, a Pandora waking,—and his *Augustus Cesar* (70) is majestic and not unworthy of respect.—Mr. Bedford's still-life is perfect: he delights in clear, brilliantly cut transcripts, patiently and carefully wrought out and thought over by the usually hot and impatient sun, of long ivory tankards wreathed and clasped by Fauns and Bacchantes, and Italian *Suits of Armour* (106), the goldsmith's work of which you can trace out from the small gods and goddesses of the centre breast to the combed and corded fluting that binds round the morion. The mere Art-copier's occupation is gone, but there is still room for the imaginer till the photographic lens begins to think and invent. Mr. Bedford's clear and delicately finished views of Coburg and its old-world peasantry—ordered by the Queen—we have before praised.

Mr. Chalon's flimsily clever and facile sketches find more perpetuation than such extemporaneousness deserve from Mr. Hogarth's *Drawings by the Sketching Society* (90). But we cannot pass over Mr. Stanfield's amusing drawing of a *Début*, a sailor-boy's first reefing trip to the yard-arm. The terror and intensity of his hold is irresistible, and but for the grin of the sailor would be painful.

To lump together some scraps of nature in a faint hope to preserve some organic unity in a more than usually heterogeneous Exhibition, we may mention with admiration Messrs. Ross & Thomson's somewhat too murky and tragic *Brambles*, *Wild Hops*, and *Ferns* (100), and their *Nettle*, *Fogglow*, and *Dock-leaves* (263). It is like reading Keats and Tennyson to look at the soft, white, velvet hair of the poisonous, veined nettle-leaves, green and rank, huddling up in a dark guilty mass to hide where the murdered child was buried, while the bee sings round the white diadems of their beguiling flowers as if nothing was wrong and earth was still a Paradise. How the wild hops, vine-like, cling and twine,—how the ferns spread and arch their palm-leaf fronds,—how the hooked bramble, with its square red stalk, trails and spreads. With more light these would be perfect. Still, if it were possible, Mr. Thurston Thompson, leaving his Venuses to smile on in stone, surpasses them with his oak, beech, and chestnut studies, and with his



clawed and netted *Roots of the Tree* (92), twisting and crawling like those Brocken pine-roots that Faust saw writhing round him down the red banks like wrathful snakes. As for the trunks, it makes us long to pack up our portmanteau for a country tour only to touch them, so sharp, keen, and intricate is the miniature interchange of light and dark round every boss, node, and intersection. The oak firm and tight with its back mail,—the chestnuts netted and woven,—the beech glossy and clean. As for the clear dark rigging of the leafless boughs, it is a *chef-d'œuvre* of tree skeleton-anatomy. This should teach artists what blind work the mere blotting haste of the idle generalizing school is.

M. Laroche is happy with demonstrative yet faithful portraits of our living artists. Mr. Kean is small and cramped in his *Richard II.* armour (163),—and Mr. Walter Lacy, robustly boisterous as *Henry VIII.* (164). Then there is Miss Leclercq, arch and dangerous, as *Titania* (216), lying on a bank, apparently taken with the full force of the electric light upon her pleasant face, not to be passed over lightly. The Rev. T. Wilson, we presume either an unsettled settler or a missionary, contributes some grotesquely barbarous and hideous heads of Madagascar women (230, &c.), looking like Wapping landladies turned black. Some portraits of Australian natives, here again exhibited, we have before noticed. They are remarkable as resembling giant baboons, supernaturally brutal, ferocious, and cunning. Nothing but extermination would civilize those wretches,—so, at least, an Irish author of eminence says. Mr. Howlett's portraits of living artists (61, &c.) are good, true, and clever. The heads are full of character. The craving, searching artist-look is perfectly given. We have here in a sort of Art jury-box,—Messrs. Philip, Creswick, Horsley, Hook, Webster, Mulready, Ward, Frith, and Gibson.

As a true and careful transcription of new scenes, we must give special praise to the useful and enlarging *Constantinople Scenes* (45), by Mr. W. M. Grundy. They beat Lewis—but for colour and humour—and that is saying a good deal—both for their minuteness and their composition. They are chiefly shop scenes, framed in with striped saddle-cloths and arms, sharp-edged brazen pots, cherry-tree pipes, slippers, and other Eastern properties. Here is young Alnaschar asleep, dreaming of the beautiful princess with the antelope eyes; and here the Calenderer's second brother planning, in a quiet brood over his pipe, an excursion to the Magnet Mountain and the Roc's Diamond Valley. Nor are his *Fishermen* (39) much more artificial, though sometimes a little set and made up; and the rough fellows, with the nets and tubs, make up pleasant little pictures as they drink, sing, and drone out yarns among the bulks, broken timber and idle boats.

Mr. Frith's effective and dazzling Eastern scenes (*passim*, and 35 in particular), we elsewhere review.—Of Mr. Fenton's Welsh scenes, with tender, loving distances, with miles of fading and brightening light—*Pont-y-Llethr*, from *Up Stream* (57) is a good example. The aerial perspective in some of these scenes is delicious, because true. A photograph of special interest, both from subject and execution, is Caldesi & Montecchi's *Sir Jamsetjee Jeejeebhoy* (83), the Parsee prince of philanthropy, from a statue by Baron Marochetti. The grave old man in the Parsee cap and royal-looking robes, sits like a drawing-room Sesostris. Look at the *Punch* Napier in that dreadful square, then at this, and sigh.—Mr. Pyne contributes two interesting copies of Mr. Foley's works—full of thought and poetry, of course—the *Equestrian Statue of the late Viscount Hardinge* (121), and *The Sisters* (125). Though proud of our amiable Princess, we did not much care to see photographs, by Mr. Bambridge (331, 332, 333), of her frounce and veil.

Mr. Howlett's views of *The Leviathan* (320, &c.), with its threadwork paddles, and broad wall of bulwark, are worth notice; and very interesting, as flying shots at nature, are Mr. Crookes's instantaneous photographs of *Breaking Waves* (444). In one instance, part of the long crest of breakers is actually caught while falling. This is quicker than thought, or love, or hope.—Mr. Rarey's firm, shrewd face (93), by Messrs. Caldesi & Mon-

tecchi, is interesting; so is the head of a centenarian, a *Collector of Herbs* (148), by a Member, and *Moore's Cottage*, where, we believe, Lalla Rookh was written (112).

Among other curiosities are Mr. Thurston Thompson's copy of a *Raphael Drawing* (220), Mr. Maxwell Lyte's *Brèche de Roland Gavarnie* (225), with the softest mountain and snow effect we have seen,—the queer mischievous *Agapemone* (186)—Mr. Buss's *Dutch Girl in Holiday Dress* (179), coarsely fine,—Mr. C. Southwell's microscopic objects, with their tails as big as men's heads,—and many clever copies of celebrated pictures, of which Messrs. Caldesi & Montecchi's *Abandoned* (41), by C. Stanfield, is a good type.

Deserving more special notice, we must mention the swelling gloom of *Thunder Cloud* (155), instantaneous, by Mr. Wilson, (when shall we have a painter who will go in and win an easy and lasting fame for skies alone, as yet unstudied and unknown?)—Mr. W. Cox's *View on the Quay, Plymouth* (138), surpassing anything we ever saw for brightness combined with depth of tone.—Messrs. Hanneh & Kent's *Photographs of Animals* (140) are like so many vignettes of Landseer. The droll melancholy hermit look of the unshaven Skye, the gravity of the setter, the prize-fighting bull pup, are all full of character, and in some cases form perfect pictures.—Mr. Murray's Indian scenes are interesting, and Mr. Robinson's studies are clever.—As for the portraits, the untouched ones quite carry off the day; of the touched ones, some of the best are those of the whole mess of officers of some cavalry regiment inclosed in one frame.—A *Study* by Mr. J. Hedderley (330) of a contemplative child is worthy of Reynolds.—The photographs on wood ready for the engraver are valuable as insuring greater accuracy as well as speed.

In the French Exhibition up-stairs Mr. Bingham's careful and minute copies of *Meissonier* (582) are interesting; so are M. Fierlants' copies of Flemish *Altarpieces* (621, &c.), but we especially delight in M. Nadar's broad and original portraits of our Parisian *Contemporaries* (614, &c.), surprising us and amusing us as they do. There is Dumas, a complete jovial Falstaff, with an immense head of wool and a rolling Polyphemus eye, full of good-humoured fun,—Guizot, stern, calm and Calvinistic,—Gustave Doré, eccentric, handsome and penetrating,—Jules Janin, large as poor Lablache,—Juvet, a crazed looking Democritus, or a hermit broke loose from one of Spagnoletti's midnight,—Berlioz, self-satisfied,—and Rossini, of much heavier metal. These portraits, for large treatment and spontaneity, beat anything London has done, even Mr. Herbert Watkins's.—Then there are lots of Sebastopol scenes, some curious views of Mass-time and dinner *en masse* at the Camp at Chalons, and some excellent copies of pictures by M. Richebourg. Of these the best are, *Henri III. visitant ses Perroquets*, par C. Comte (672), *La Visite d'Amateurs*, par Brillon (673), and *Maestro Palestrina*, par Boulanger (641).—For curiosities, there are *Microscopic Photographs* (680), obtained by M. Duboscq by electric light, and a wonderful reproduction of a *Leaf of an Old Charter* (679), by M. Nègre,—a characteristic portrait of *Madame Laurent*, as Jack Sheppard, in *Des Chevaliers du Brouillard* (611),—a dusty failure of *The Great Cascade, Terni* (748), by Messrs. Ali-nari, valuable, though a failure,—and, lastly, some photographs, described in the Catalogue, by M. Lemerrier, as *obtenues sur pierre avec le négatif, et tirées avec l'encre d'imprimerie* (752, 753). This is a step forward.—we shall soon have photographic printing.

We would again earnestly impress on photographic artists the great additional pleasure and use their works would yield if each picture were systematically marked with the hour, day, month and year in which it was taken. They would then be legally stamped; and in poetical and artistic disputes could at once be put in and received as legal and irresistible evidence when the facts and observations of oil pictures and "Old Masters" would remain still questions of eternal dispute, resisting all summing-up and all arbitration.

FINE-ART GOSSIP.—Mr. Foley's magnificent equestrian statue of Lord Hardinge is on view in the inclosed space in front of Burlington House for a few days. As we have already described the work and expressed our warm admiration of it, we need not now repeat our praises. About three weeks hence it will be shipped for Calcutta; and we cannot help feeling some regret that the finest work in England of its rare kind should be sent away. So far as our vote goes, we would give our Indian friends any two of our Wellingtons they might like to take instead.

Mr. Barrett's picture of 'The Queen at Chatham Hospital,' now exhibiting at Messrs. Leggatt's rooms in the City, we have before noticed, and praised the care and quiet earnestness of the painter, who had to deal with an interesting but trammelled portrait subject. A painter of panoramic and occasional newspaper subjects is much to be pitied. His fame is bright and transient as the light of a Cremorne rocket. Passing events have no perspective, if seen too near; they trip each other's heels up so fast, that they are hardly worth more record than a series of little stereoscopes or a set of dissolving views; they are over-written by tomorrow's events like so many palimpsests, just as under this year's spring lie all past springs. Newspaper painters who strive to be historians are always liable to have the wind taken out of their canvas by a chopping round of Time's fickle weather. The great victory of to-day becomes in future history a line, or, at best, a paragraph. The future alone shuffles things into their right places, and assigns to each its true and permanent current value. In this instance, however, there can be no doubt that the chapter in the history of the Crimean war which Mr. Barrett has selected, or has had selected, for illustration, was in every way worthy of being placed on record. It gave modern war a new and more chivalrous character; it redeemed English Protestant women from an old reproach; it showed us a Joan of Arc with the sword put away, and doing a nobler work. It made us believe in guardian angels, to hear of Miss Nightingale's stern ascetic work, in the midst of the slaughters of war, and its ferocious violence, anticipating Hell. The scene in Mr. Barrett's picture represents the gateway of the Scutari Hospital, which is approached by a steep path from the Bosphorus, and through this arch are seen the minarets of Stamboul, bordering like a golden fringe the fluent and sleeping waters. The bandaged, tottering, wounded men ascend in a broken file from the boat, some aided by crutches, some carried on litters or on mules. Miss Nightingale receives them at the gate, and gives orders to her attendants for the disposal of the invalids in the hospital. The centre is occupied by a wounded man, who, fainting from exhaustion, is relieved by a cup of water proffered him by one of the nurses. A Bashi-Bazouk, astounded in a stolid sort of way, occupies the left, and is balanced by a group of Turkish women on the right, who, by their eyes peering over their yashmaks, demonstrate a startled languor and mild wonder at the whole affair. The composition is unaffected and agreeable, an air of truthfulness pervades the whole scene, in spite of the artist having been bound by the necessity of introducing portraits, and by hard facts, not always comfortably presentable in a well-composed picture. The points that increase the value of such pictures as records, seldom elevate them as works of Art. It was unfortunate, yet unavoidable, to have to represent the heroine in dull, sober colours; to plait her dress so meagrely, and to pinch up her tight prim cap. The result of this is the stern fact, that the figure of the heroine is not the one the eye first lights on, or delights most to dwell on. The soldiers, however, are manly and brave, well and honestly painted, without sham or sentiment. Some are still gallant and defiant, in spite of their wounds; others are sick and fainting from loss of blood—not of pluck. All are picturesque, in their torn clothes and regimentals soiled with blood and mire (the British uniform only becoming picturesque when in a state that would scare an army tailor); all seem to lovingly appreciate the noble woman who has come so far to succour and save them. There is no over-refining or feeble stippling; there is no barter of English rough strength for



attenuated freaky prettiness. The colouring is pleasant, although in places a little thickened by London atmosphere, which has got mixed up somehow with the Bosphorus sapphire. We miss the white glare from the Scutari walls, and the keen sharp silhouettes of the Morning Land; yet as a whole this is a creditable work, and should succeed as an engraving.

A well-designed historical composition, in oxidized silver, is now to be seen at Messrs. Hunt & Roskell's, which forms the Chester Cup of May, 1858. The subject is William the Conqueror conferring the Earldom of Chester upon his nephew, Hugh Lupus. It is both designed and executed by H. Armistead, a young artist, and leads us, from many points of care and precision in it, to infer favourably of his future career. Costume, let him remember, forms a very subordinate element in the treatment of a truly grand theme. It is a quality dearly cherished, and mainly aspired to, by Mr. Edward Corbould, and leads to mannerism, which it is our province to warn the designer of the present cup against for the future. The figures, admirably set together, still want a sufficient dramatic relation to one another, and the boy holding the Conqueror's horse has a quaintness amounting to absurdity. The old citizen kneeling with the keys has more the impress of the fourteenth century than one who breathed in the eleventh; but the general simplicity of the plate altogether tends to give an earnestness and solidity which works of this class have notoriously been wanting in.

Several numbers of two rival photographic portrait serials are before us. The one is called 'Photographic Portraits of Living Celebrities,' with biographical notices, by C. Walford, M.A., and is published by Messrs. Maull & Polyblank. The other, which is of a larger size, is the work of Mr. Herbert Watkins, with notices by Mr. Herbert Fry, and is entitled 'The National Gallery of Photographic Portraits.' The present number of this last work, of which the type and size are most commendable and large-minded, contains admirable likenesses of Mr. Justice Haliburton, Sir Colin Campbell, Sir J. C. Lewis and the Bishop of St. David's, with brief, honest, simple notices, merely supplying you with real indisputable facts and well-ascertained dates. The portraits are of a large size, so large that a five-shilling piece would not take even the head in, a size which leaves the photographer great room for surface, grain and texture. There is also a good photograph, at the bottom of each portrait, of the celebrity's handwriting,—a valuable addition now that observant people begin to confess the physiognomy of handwriting. The portraits are of course untouched,—indeed, once admit the tricks of alteration and effect, and the value of these affidavits and sworn copies is gone. For texture and crustiness, such sergio and patina as the numismatist delights in, we have never seen anything to equal the portrait of Connop Thirlwall. The heavy cleft and lined brow is sturdy and thoughtful. The close-wrinkled, humorous mouth, the full strong chin, the keen-sighted wise eyes are marvellously given. A painter must envy the touch of light that marks the edge of the nostril against the inner and upward dark; the murky light of the eyes, the sharp dent of the clift at the corners of the mouth. Sir C. Lewis's clift of forehead, lipless downward mouth and indented chin are no less true. The crumpled forehead and troubled anxiety of Sir Colin's face are well caught, and so is his constrained attitude, and the white tangle of his veteran hair. Most admirable of all is the calm, good-humoured, thrifty face of Sam Slick, with the round bald forehead; the drooping alant eyelid so full of fun, and the droll, pliant, elastic mouth, with its sunk fresh cheek weighing at the side. It is just the head of a rich English banker and country gentleman, fond of sporting and a great man after dinner. A delicious, kindly, sagacious *bonhomie* looks out of those frank eyes that the crisp white eyebrows curl over. Messrs. Maull & Polyblank's portraits are quite as like, but much more timid and less artistic. The Charles Kean though is very like, with the full round forehead and anxious eyes; the Professor Faraday is grizzly wise, with the wide

mouth and investigating glance; the Earl of Rosse is smooth, portly and bland; Gibson the sculptor, cold and abstracted.

### MUSIC AND THE DRAMA

**MUSICAL UNION—EXTRA MATINÉE**, June 1, St. James's Hall, for the debut of Herr Bott, Violinist; Signor Giovanni di Dio, Violoncellist; and M. TERNON, Pianist. Part Songs by the Orpheus Glee Union will be sung, &c. To begin at a quarter past Three o'clock. The programme will consist of Quartets by Haydn and Mozart; Duets by F. Violin and Piano, Beethoven; and Solos for Violin and Violoncello. Violoncello, Half-a-Guinea each, to be had of Cramer & Co., Chappell, and Oliver. At the Fifth Matinée, June 8, Madame Savary (Wilhelmine Claus), and Herr Joachim are engaged.

J. ELLA, Director.

**SACRED HARMONIC SOCIETY**, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, June 4, Costa's ELLA Vocalists, Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, and Mr. Weiss.—Tickets, 3s., 6s., and 10s. 6d. each, at the Society's Office, No. 6 in Exeter Hall.

**MISS DOLBY and Mr. LINDSAY SLOPER'S SECOND CONCERT OF CHAMBER MUSIC** will take place at Willis's Rooms, on MONDAY, June 7, to commence at 8 o'clock, when they will be assisted by Mr. Blagrove, Signor Piatti, and Mr. George Russell.—Tickets (for Reserved Seats), Half-a-Guinea each, may be had of Messrs. Cramer & Co., 801, Regent Street; of Miss Dolby, 2, Hyde Street, Manchester Square; and of Mr. Lindsay Sloper, 70, Cambridge Terrace, Hyde Park.

**CONCERT by the BLIND**.—Hanover Square Rooms.—A CONCERT OF VOCAL AND INSTRUMENTAL MUSIC by the Pupils of the School for the Indigent Blind, assisted by other Blind Musicians, will be given, under distinguished patronage, on SATURDAY, June 5, to commence at 8 o'clock. Tickets, 10s. 6d. and 2s., at the Musicians' Hall; and at the School, St. George's-fields, Southwark.

**Mdlle. SPEYER** begs to announce that she will give a PIANO-FORTE RECITAL, on SATURDAY, June 5, at Willis's Rooms, on which occasion she will have the honour of performing selections from the works of Chopin, Liszt, and Schumann, and Chopin. To commence at 8 o'clock. Vocalists—Miss Kemble, Herr Richard Deck, Pianist Accompanist, Mr. Harold Thomas. Reserved Seats, Half-a-Guinea. Tickets, 7s., to be obtained at Oliver's, 19, Old Bond Street; at the principal Music Warehouses; and of Mdlle. Speyer, 3, Upper Hauling Street, Eaton Square.

**ST. JAMES'S HALL**.—MISS LEFFLER, Daughter of the late Mr. Adam Leffler, begs to announce that her GRAND EVENING CONCERT will take place at the above Hall, Regent-street, on MONDAY, June 7, to commence at 8 o'clock, when she will be assisted by the following eminent Artists:—Mr. Sims Reeves, Mr. Weiss, Miss Dolby, and Miss Arabella Goddard. Other distinguished Artists are already engaged.—Tickets to be had at the Hall, principal Musicians, and of Miss Leffler, 71, Oxford-street.

**MISS MESSENT and Mr. BRINLEY RICHARDS** have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on which occasion she will be assisted by the following Artists:—Madame Clara Novello, Miss Dolby, Mr. Allan Irving, and Mr. Santley. Pianoforte—Miss Arabella Goddard and Mr. Brinley Richards. Reserved Seats, Half-a-Guinea. Tickets, 7s., to be obtained at Oliver's, 19, Old Bond Street; at the principal Music Warehouses; and of Miss Messtent, 4, Torrington Street, Russell Square.

**MISS MACIRONE** has the honour to announce that her SOIRÉE MUSICALE will take place at Willis's Rooms, King Street, St. James's, on SATURDAY, June 5, commencing at half-past 8 o'clock, upon which occasion she will be assisted by the following Artists:—Madame Clara Novello, Miss Dolby. The following Members of the Vocal Union:—Miss Marian Moss, Mr. Foster, Mr. Brinley Richards, Mr. Synn, and Herr Fischer. During the Concert, the Members of the Vocal Union will perform several Part Songs composed by Miss Macirone; and Madame Clara Novello, Miss Dolby, and Mr. Brinley Richards, will be assisted by the same Author. Conductor, Mr. George Loder.—Reserved Seats, Half-a-Guinea. Single Tickets, Seven Shillings. Family Tickets, to admit four, 12s. Reserved Seats may be obtained only of Miss Macirone, 5, Park Village West, Regent's Park; Messrs. Addison & Co., Mr. R. Oliver, and Mr. Campbell, where diagrams of the room can be seen.

**MR. BENEDICT'S ANNUAL MORNING CONCERT**, under the immediate Patronage of Her Most Gracious Majesty, THE QUEEN, His Royal Highness the Prince Consort, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge, will take place at HER MAJESTY'S THEATRE, on MONDAY, June 1, on the same grand scale of former years.—Particulars and Tickets may be had at Mr. Benedict's Residence, 5, Manchester Square, and at the principal Libraries and Music Warehouses.

### WHITSUNTIDE FESTIVAL AT COLOGNE.

THERE are other matters of importance within reach beside the hourly music of London during the season, which any one professing to keep pace with the time may do well to look after,—a new successful work at the *Grand Opéra* of Paris, for instance;—or a Lower-Rhine Festival, when either is of a good sort. The last-named meeting long held a place in North Germany analogous to our Birmingham Festival in England. The best composers wrote for it; the best singers appeared at it. After a few years of menaced decay, the spirit of enterprising Cologne (taking advantage of the completion of a magnificent concert-hall) seems to have set itself wisely to the task of reviving past glories. When the Düsseldorf Festival, with and for Madame Lind-Goldschmidt, took place, it was pointed out how exhausting must be the consequences of laying such a solemnity at the feet of any singer, were she twice a Lind. After-

wards the Committee for the Aix-la-Chapelle meeting struck the Lower-Rhine Festival another blow last year, by bringing in that turbulent and discordant party who talk much "of the music of the future," but make none for the present. The Aix Festival, however, did much to open the eyes of Rhenish Prussians to the unloveliness and futility of the new heresy.—Since then, without naming any names, it may be told that there have been some important secessions from the ranks of those who for awhile were willing to believe that good might come from the new no-ideas. It will not surprise any one if the devoted and generous champion of so bad a cause finds himself, after all his sacrifices and stirrings-up and sarcasms, left alone, like

A column on a melancholy waste, else why should we hear of Dr. Liszt being about to take a pianoforte tour in America!—All these things made the Whitsuntide Rhine Festival of 1858 a ceremony not to be overlooked.

How near to, how far from, London is the City of the Three Kings!—distant nineteen and a half hours only by the aid of steam, which hurries one through the fields of Belgium, just now fat with high green corn,—down the valley of the Vesdre, yellow with the young oak-shoots,—and across the plain on the brink of the Rhine, from which the fruit-blossom has hardly faded. How remote is the look of the flourishing old Catholic city, and are the ways of its rough, but thoroughly cordial people! But neither London nor England has such a concert-hall, with its appliances, to show as the old Gürzenich Hall at Cologne is now, in its altered state. That antique chamber has been raised to almost double its former height. This rendered necessary the abolition of one characteristic feature—the row of pillars which divided the room lengthwise; since Prudery's self could not have dreamed of heightening these. Everything has been done in the best possible taste. The hall, taking the form of a nave, with shallow side aisles, is pillared with oak, and has an elaborate wooden roof in the style of that of Westminster Hall. Strange to say, it is none the worse as a room to sing and play in for all its arches, and recesses, and pendants, and beams, and traceries,—thus proving once again that resonance does not go by receipt, but by chance. Hard by, an accessory Gothic building has been erected. This has enabled the architect to plan a pair of capital entrances with two separate staircases and a series of smaller chambers, which, besides being picturesque, are invaluable on all festive occasions. The new work, with-in and without, is alike solid and in good keeping. The lighting of the hall is, by daylight, sufficient; by night, splendid, thanks to its six stately chandeliers in the fantastic German style. It will accommodate on the ground-floor some fifteen hundred persons with ease. In short, a more magnificent and thoroughly characteristic concert-hall could not be imagined, nor, it may be asserted, exists in Europe.—Its roc's egg is an organ,—but this, it may be hoped, will be presently added.

The programme of this year's Cologne Festival and the names of the solo artists have already been given in the *Athenæum*. The orchestra was an excellent one—numbering 150 performers, who played Beethoven's 'Eroica' Symphony and the 'Bad Weather' prelude to Mendelssohn's 'Walpurgis Night,' as those works can only be played in Germany, with the relish given only by nationality, and with which no stranger can intermeddle. The chorus—500 strong—was a very fine one, as regards its deliciously fresh *soprano* and *basses*,—the *alti* being more toneless and the *tenors* weaker than the other two voices. Some want of effect—some slight uncertainties of attack—may be ascribed to the great breadth of the orchestra and the placing of many of the chorus in the side aisles,—but this arrangement could easily be remedied another time. On the whole, however, the chorus offered no great matter for envy to the English visitor, save, perhaps, in that zeal which can only belong to those who sing together more rarely than our overworked thousands do.—Herr Hiller is an excellent conductor, with a slight tendency to heaviness,—a skillful, without being too skillful, disciplinarian at rehearsals. On him, too, as a composer,

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sion,—

a special interest has centered this year by the grand performance (its second) of his new oratorio, 'Saul.'

It is no light task for any man to treat anew a subject treated by Handel. Ingenious and something more as is the 'Jephtha' of Herr Reinthal, he has to fight against such immortalities as "Deeper and deeper still," "The smiling dawn," "Happy they," and "Farewell, ye limpid springs."—So again, though the 'Saul' of Handel is neglected for the present among Handel's oratorios, it has pages, combinations, and scenes which, in music, will only die when *Lea's* madness dies in Tragedy, or *Portia's* noble grace in Drama. *David's* song with which the madness of *Saul* is beguiled; the Choruses (how different!) "Envy, eldest-born of Hell," on its ground bass; and "Welcome, mighty kings," with its chime;—the wondrous invocation of the *Wick of Endor* (which cries aloud for Madame Viardot to disinter it)—and that noblest of dirges "In sweetest harmony,"—offer terrible stumbling-blocks to any new aspirant; because they remind the world (as has been elsewhere said) that Handel was always greatest in the greatest scenes,—and in this was the greatest of artists. Sometimes careless—often unscrupulous—always rapid—incomplete (as the jargon is)—he is never weak when strength was wanted—never insufficient nor inexpressive when the strongest emotions and passions, which "Music can raise or quell," came under his ken. Hence, did we write music, we should dread to venture on Handel's ground. Others—Handel's countrymen especially—seem to have less misgiving; perhaps because they know these immortal works less than we English do; perhaps because they do not consider any musical 'Macbeths' or 'Othellos' as final. So be it. They are right in so far as they can assert themselves; and we must endeavour to take their view.

Herr Hiller, however, has hardly had a fair chance in his attempt to re-set 'Saul.' His poet, Herr Hartmann, does not seem to have appreciated the difficulty of this striking Biblical episode as subject for a long musical work, in its want of prominent female interest. In Handel's case this was met by giving to Michal a large allowance of that *soffleggio* music which now would hardly pass, were there even a new Handel to make it interesting—and by writing the part of David for a mezzo-soprano voice. Here we have no equivalent for these devices, and the consequence is undue preponderance of masculine tone. A like disproportion (in spite of the beauties prodigally lavished over every bar of the opera) hangs to a certain degree as a dead weight on 'Guillaume Tell.' Herr Hiller, we are sure, will take it for no disparagement to be told that he is less able to dispense with aids and suggestions than Signor Rossini. If his oratorio sound too long, it may be owing to his want of due scrutiny before he began to write, not because he has failed to write well, and to write—though an eclectic—in a way of his own. To analyze either the book or the music of so elaborate a work in detail is here impossible. Enough to say, that the former is divided into three parts.—Part the first includes the King's jealousy and madness,—the spell of David's harp,—the avowal of Michal's love for him,—David's expulsion,—and Samuel's prophecy.—Part the second, and longest, shows us David among the shepherds,—Samuel's anointing of him,—Saul at battle, in the cave at Ziklag,—Samuel's death,—and "the improvement on this," to use the phrase of our old divines.—Part the third brings us on the dangerous ground of Endor and its witchcraft,—the battle on Gilboa,—David's lament for Saul and Jonathan (more dangerous ground still),—and his reception as King of Israel. The small part originally destined for Jonathan has been retrenched to nothing since the first performance, and the weight of the work lies on the insane monarch and the Psalmist-King of Israel.

Both these two men have been well characterized in music by Herr Hiller:—David, by a flow of sweet and pious melody, to which the harp, fitly, mostly bears company; Saul, by that lurid and imperious music with which it seems not hard to fit a bass voice. Michal is treated with less decision,—the case being one in which the musician

must colour the character, not the character inspire the musician. The weird woman of Endor does not make us forget Handel's air adverted to: but a truly ghostly tone is thrown over the apparition of Samuel by a phrase repeated to monotony, and scored with lugubrious instruments.

The oratorio is strong and various in its choruses,—some half-score of which are capital; bold in idea, vigorous in construction, and massive in force of sound. In particular may be mentioned two very delicate choruses for female voices alone in the first Part:—then, one after David has been saved from the king's javelin,—a cheerful and stout shepherd chorus, following his consecration by Samuel,—another, of David's followers when Saul is found sleeping, which is dramatic,—one, very delicious in § (Herr Hiller seems more than usually fond of triple rhythms),—and the grand chorus closing the second Part, the close of which is pompous and large. In the third Part, one of the most remarkable features is the music to the battle on Gilboa, which is watched by women. Here the instrumentation is rich, the stir perpetual, and the use of merely the shrill female voices through a long and rapid movement heavily scored amounts to a new effect. David's lament, too, is one of the best numbers of the work, which winds up with a 'Hallelujah' in a new form. This last, however, would gain in brightness were the *solo*, to which the chorus replies, transferred from the tenor to the *soprano* voice.—Throughout the oratorio the instrumentation is highly coloured, solid (not excluding picturesque effect), and masterly. The style, to sum up, is modern, without being profane—dramatic, but nowhere theatrical. There are few or no fugues; their absence, however, is obviously caused by no deficiency in contrapuntal science, neither by want of power to originate those clear and tractable phrases on which alone fugues can be successfully built.

Herr Hiller's 'Saul' offers difficulties to the performers. On the whole, it was well performed. As meriting praise, the orchestra comes first, which went through its duty with true German fervour. In the chorus, the bell-clear *soprano* voices predominated so largely above the other three parts of the quartet that the beauty of their sound, which at first seemed charming, became importunate as the performance went on. The part of David gives us occasion to mention the good progress made by Herr Schneider. Six years ago, when we ventured to prophesy on his capabilities, he was second tenor in the Leipzig theatre, and was there little regarded, because others bawled more loudly than he. His voice, always a sweet one, has gained volume without losing sweetness,—his expression is good, without that sickliness which too many of his tenor countrymen mistake for sentiment. He is the most pleasing artist of his class in Germany that we know of, and as steady in his music as pleasing. Herr Stepan, the bass, did his best as Saul,—and worked out some of the scenes with fair dramatic truth, laudably, the while, clear of exaggeration. Mdlle. Krall, the Michal, sang better than she did when in London. Mdlle. Jenny Meyer, from Berlin, was the mezzo-soprano, her voice being hardly deep enough in quality to be called a *contralto*. This young lady has a future before her, if she choose to take it. She is young,—pleasing in appearance, and with a certain refinement of manner promising intelligence. Her voice, too, is tuneable and full, without extraordinary power,—a voice worth first-class training. This, we imagine, it has hardly yet received, to judge from the manner in which certain of her notes are arrived at, not attacked,—a defect easily to be cured in one so young, but which, if it be not amended, may bring her into the category of impassioned ladies, who sigh, or scream, or sob, but cannot sing. Mdlle. Meyer does not seem at present to command much execution—but she does not attempt much; and her feeling is true and intelligent. As a new comer she cannot fail to impress every hearer hopefully.

The programme of the second day's concert was a magnificent one. It was well worth the fatigue of a flight to Cologne in the midst of our season to hear the 'Credo' of the Mass in *minor*, by Sebastian Bach, so excellently sung—in itself amounting to a complete work; and in its choruses, "Et

incarnatus" and "Et resurrexit," rising higher than its composer anywhere rose in his preferred 'Passions-Musik.' The 'Credo,' however, would gain by the omission of the *solo* clauses. There is little music in being more drily mechanical than the duett for two female voices, "Qui propter." There is no *solo*, by the most frivolous modern Italian composer, in which the music bears less relation to the words, than the long and tormented *pastorale*, "Et in Spiritum Sanctum," for a bass voice. Hard labour was it for the singers to force their way through these utterly inexpressive pieces; and a slight pause, sufficient to detach chorus from chorus, would be more welcome than any attempt to execute what, at best, is unmeaning, and therefore ineffective.—The second item was a selection of scenes from the second and third acts of 'Gluck's 'Armida.' Grand concert-music for a festival could not be devised than Armida's 'Invocation to Hate,' and her answer, chorused by her attendant fiends,—nor lovelier airs for singers of the highest quality than Armida's soliloquy or Rinaldo's enchantment in the fairy garden (which last, by the way, was very well rendered by Herr Schneider). Never could rapturous applause have been better deserved:—so noble, indeed, was the effect that our conductors and festival committees may be justifiably urged to try something of the kind. Gluck's music, be it noted, demands a powerful and brilliant force of stringed instruments, as well as of chorus:—better, therefore, not attempt it at all than to give it on a small scale. It is fresco-Art in opera,—but richer in colour and more seductive in beauty than any fresco-painting in being.—The rest of this superb concert was made up of the 'Sinfonia Eroica' and the 'Walpurgis Night.'

The third, or Artists' Concert, though commanding the largest crowd, is habitually the least interesting one to the English stranger, who is familiar with better things than the best which these German committees, with their limited means and low prices of admission, can compass. On the miscellaneous selection at Cologne, there is no need to dwell,—the artists who are unfamiliar to London having been already spoken of.

The Festival, let it be repeated, was well worth the labour of a visit: interesting in the comparisons naturally excited,—pleasant as bringing together old friends, and as affording an opportunity of making new ones; and made especially cheerful by the ready courtesy of all concerned in its management. Surliness himself could hardly find himself a stranger or solitary on such an occasion. With regard to the professional criticisms and bickerings and rivalries which came to the surface,—possibly inevitable, in a country made up of small independent musical principalities,—what shall be said, save that they form as constant a feature in a Whitsuntide Rhine Festival as the garlands which hang the roof-tree, or the *Mai-trank* in its tipsy looking-glass barrels,—insidious beverage!—of which one drinks twice, to repent the whole day after.—German unity is a strange thing; but—in music at least—its dislocation is perhaps after all an affair of argument rather than of opinion,—of talk for talking's sake rather than of active dissent and discord. The "ifs" and the "buts,"—the whisperings in corners,—the onslaughts across the supper-table,—did not prevent this Festival at Cologne from being numerously attended and cordially enjoyed,—as, in truth, it well deserved to be—by every one present at it.

CONCERTS OF THE WEEK.—This week of concerts has included some music eminently worthy of note.—Those who were present at Monday's *Philharmonic Concert* will not soon forget the effect produced by Herr Joachim's performance of Mendelssohn's *Concerto*, and, more remarkable still, of the *Solo* by Bach. The perfection of playing in classical music is reached by this artist, whose mastery over his instrument and his music is so complete, as to make his playing sound like child's play. When we recollect and compare, then only do we become aware of the difficulties overcome, and the superiority of the overcomer. Without extravagance or untruth, it may be asserted that no such violinist of the pure German school (as distinct from that originated by Paganini or Duanowski, and of which Herr Ernst is the most distinguished representa-



tive) has been heard in our time.—The most interesting concert of the week was that given by another of the great German violinists, *Herr Molique*, because it was a composer's concert; and the novelties produced by its worthy giver were a pianoforte *Concerto* and a MS. Overture. The former is effective as well as skilfully knit. Increased practice in writing for the pianoforte seems to have given Herr Molique a freedom and effectiveness in setting forth its powers, which are not to be found in his earlier works for the instrument. We confess to having a kindness for the elder forms of the *Concerto* which separated the *solo* and *tutti* passages more completely than now seems the rule. These were broken down largely by Beethoven in his two *Concertos* (those in E flat and C major),—by Weber in his 'Concert Stück,' who there introduced a more capricious and fantastic interlacement of the parts;—but the newer style can only be happily carried out when the original idea is nervous, bright, and seizing, as Beethoven's and Weber's ideas were. Herr Molique's are something paler and less vigorous; and, hence, capital as is his workmanship in every point of view, and clear as are its results when searched into, the effect, on a first hearing, is that of intricacy rather than force or distinctive character. The *rondo* of this *Concerto* is in the quaint, arch style (§ *tempo*) of some of Herr Molique's violin *rondos*.—All but the utmost justice was done to this clever and interesting work by Mlle. Anna Molique, whose hands, head and heart, as a pianist, are excellent, and who plays with that evident spirit and enterprise, which (save in a few rare instances) must vanish when "the golden time" of life passes. Our qualification simply means to say, that Mlle. Molique having never before, as we are informed, played with an orchestra, was, in a passage or two, over-eager, and throughout somewhat unsettled. A year's intercourse with the public would place this young lady in the foremost rank of female pianists: all that is wanting being a little measure and experience. Herr Molique's Overture was, like his *Concerto*, thoroughly skilfully made, and, as every overture should be, wrought up at its close to a provocative climax. Besides this music Signor Regondi played the *Concerto* composed for him by the concert-giver, of which we have already spoken.

Enough—in consideration of the topics of the week, the patience of the amateur, and the want of sympathy of such readers as conceive this column of a paper so much waste-paper—by way of concert-report. Besides the entertainments desecrated on, have been those given by Mr. Aguilari; by M. and Madame Ferrari; M. Hallé's *Second Pianoforte Recital*; a first *Crystal Palace Opera Concert*, yesterday, at which a part of Mr. Gye's company was to appear; and Mrs. Anderson's annual transaction, at *Her Majesty's Theatre*, made attractive by the engagement of Mr. Lumley's artists, and one or two additional singers and players. Why these annual transactions, we must ask (the case in point being only one among many), when "the party" appealing to the public, for some cause or other, presents her or himself as little as possible—sometimes not at all? Neither music nor intercourse are served by such entertainments. They become a yearly trouble to the patrons who want courage to resist attending them, and to the artists pressed into the service by those whose services in return (as artists) no concert-giver would dream of soliciting.

ROYAL ITALIAN OPERA.—In the fewest words we must announce the appearance of Madame Bosio, Signori Gardoni and Graziani in 'La Traviata,' which unpleasant story, with weak music, seems—more's the pity—to have taken root in England, and has been sumptuously put on the stage of the Royal Italian Opera. There is no question that the new building is "becoming" to the voice in no common degree; but neither is there any doubt of Madame Bosio's steady and great improvement, both as singer and actress. She forces her voice a little too much at times; but without forcing the voice, what avails it to try the lean airs and threadbare graces of Signor Verdi's music? We have never heard Signor Gardoni to such advantage as in the ungrateful part of the lover. The music

went with admirable smoothness, point and gaiety (where the last was possible). Signor Ronconi is shortly expected.—Herr Fornes, all lovers of good singing will rejoice to hear, prefers America to the Old Country, and has broken his engagement. But his behaviour makes the search for a *baso profundo*, to replace him, imperative; since, in this respect, the Covent Garden Company, as it stands, is incontestably weak.

STRAND.—The new management rely on new pieces, of unequal merit, but by well-known stage adapters. One by Mr. Collins, 'Take care of your Pockets,' is a slight farce, dependent on one situation—that of the resemblance of a young fop to a prisoner who had been tried at the bar of the Old Bailey, but acquitted. There is a scene of bustle and recrimination between him and a policeman, which is more noisy than amusing. A subsequent piece, produced on Thursday week, is far more meritorious. It is from the well-practised pen of Mr. Charles Dance, and entitled 'Marriage, a Lottery.' The author starts with an incident to be found in the 'Mon Etoile' of M. Scribe, and which had been already appropriated by Mr. Palgrave Simpson, in an Olympic drama, called 'Heads and Tails;' but the motive principle of the hero's character is altered, and with it other changes are effected, consequent on the difference of the starting-point. Indecision of mind is substituted for recklessness of conduct, and chance is appealed to in order to stimulate resolution. *Jacob Omnium* (Mr. Emery), who is bored by a match-making step-mother, Mrs. Pointer (Mrs. Selby), in behalf of her daughter, Harriet (Miss Portman), is reduced to the necessity of declaring his intentions by letter, and writes two—one gently imparting "Yes," and the other energetically pronouncing "No"—and directs his servant to draw one of them from his hat, and take it to the lady. All this while he is really in love with Charlotte Manifold (Miss Oliver), a young lady of a lively wit and sunny disposition, who manages to get the second letter sent also to the pertinacious she-dragon. Mrs. Pointer, of course, feels herself insulted, but, carrying her indignation to excess, rouses the dormant spirit of *Jacob* by her intolerable taunts. He makes up his mind, therefore, once for all, to marry Charlotte; and, as her brother affects Harriet, matters are soon arranged, particularly on *Jacob* being willing to give the latter 3,000*l.* as a marriage portion. It seems indispensable in English dramas turning on this kind of interest, that a money compensation should be rendered to the supposed wounded feelings of the discarded lady, in spite of the obvious fact that they have never been really wounded at all, and that she actually in the end pairs off with the man of her choice. The weight of the acting lies with Mr. Emery, Miss Oliver and Mrs. Selby. They were highly successful, and so was the new drama.

ADELPHI.—This theatre, which is announced to close next Wednesday, in order to its rebuilding, nevertheless signalized its last few nights by the production (on last Saturday) of a new farce. It is entitled 'Our French Lady's Maid,' and is, in fact, an adaptation, by Mr. J. M. Morton, from the French 'Edgard et sa Bonne,' a farce, by MM. Labiche and Marc Michel. The original material is meagre enough; but the adapter has added a series of ultra-farical incidents that succeed simply on account of their improbability and manifest absurdity. Much of this is carried off by the excellent acting of Mr. Webster, Mrs. Chatterley, and Madame Celeste; to whom we must add Mr. Selby, who brings a subordinate part into notice by a very odd make-up and a clever extravagance of manner. The interest turns upon the difficulties that *Master Horatio Puddifoot* finds himself in, owing to his having indulged in too much familiarity with *Zephyrine*, his aunt's French lady's maid, who, to prevent him from entering into a marriage contract with Old Folley's fair daughter, keeps him at home against his will, and tyrannizes over him in the most expert manner. Clever as she is, however, she is defeated;—not by the superior cleverness of her opponents, but by their excessive stupidity and sheer whimsicality. Hora-

tio's perplexities accumulate upon him; and he finds himself encumbered with water-jugs and warming-pans, which he transfers hurriedly from hand to hand, until nothing is left but to permit the intrusion of *Zephyrine* upon the council of his friends and Faany, his intended, to whom the former has determined on giving up Horatio's portrait and lock of hair. He then induces Old Folley to mesmerize her through the keyhole, that she may appear to come forward in a state of *clairvoyance* to deliver these mysterious articles. Luckily for Horatio, the *intriguante* mistakes her pocket, and produces the likeness of a favoured Life Guardsman instead of his own; and he in return, by a similar error, gives her a bundle of bank-notes instead of a packet of letters, which, under the circumstances, she joyfully accepts. The audience were much excited by these "property jokes," which owed their peculiar effectiveness, not to their novelty, but their rapid accumulation and special setting. The result was not only a success, but a triumph.

MUSICAL AND DRAMATIC GOSSIP.—The Leeds Festival is fixed, we perceive, to begin on the 7th of September. It is said that no novelty will be introduced at the morning performances. At one of the concerts, however, Prof. Bennett's *May-Cantata* will be given.

Travellers who love part-singing may like to know that a festival on the largest scale, numbering, it is said, as many as 4,000 singers, is to be held at Zurich, on the 18th of July.

Amateur composition—no scandal against ladies and gentlemen who employ their leisure gracefully—is (in ninety-nine cases out of the hundred)—amateur composition—showing that its makers have heard that

A little learning is a dangerous thing, and thus dispense with any. May we "of the herd" venture a step further, and dare to whisper that royal amateur composition is a still more delicate ware? How should it be otherwise? Can we look for fugues from the great ones of the earth,—and where is the musical professor who would dare to point out a third case of "consecutive fifths" in *Prince Chéri's* madrigal or *King Cophetua's* quartet? Theirs are productions too august and genteel to bear the light of every-day publicity, or to be exposed to audiences who are justified in resenting a stolen tune or a corrupt sequence. We have been led to these venturesome speculations by meeting in the foreign journals with traces of an exquisite piece of courtiership just enacted at Berlin by Herr Theodor Fornes, the tenor. He has been giving, it is said, a concert, in which the *programme* was made up of music by Frederick-William the Third and Frederick the Great of Prussia (the latter sovereign's music, we know, was "washed clean"—to use Voltaire's phrase—by Quantz),—Prince Louis-Ferdinand of Prussia,—the Duke of Saxe-Cobourg-Gotha, the Hereditary Princess of Württemberg, formerly the Grand Duchess Olga of Russia,—the Princess Anna of Prussia,—our own Prince Consort,—and the King of Hanover. Had the concert-giver gone more largely into the matter, he might have treated us to some ancient fragments from 'Tales-tri,' by the Dowager-Electress of Saxony, praised by Burney. Had he studied the international relations of Europe, he should have wound up with 'Partant pour la Syrie,' to do honour to the French Alliance.

The Mozart Institution at Frankfort is said to have purchased a property, at a high price, near the Eschenheimer Gate, for the purpose of establishing there a conservatory and a music-school.

Madame Ristori, by playing *Fedra* in Paris, has taken a first step in rivalry of her great predecessor, Mlle. Rachel. The criticisms that we have seen remark on some Italian exuberance in portions of the performance, but recognize the whole as a new triumph. It seems (to judge from the absence of all announcement) that Madame Ristori is not likely this year to visit London.

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